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ABSTRACT

For those students who qualify, the Advance Program offers an opportunity to follow a stimulating curriculum designed for the academically talented. This guide for ninth grade English was developed to broaden the student's skill and understanding of the history of the English language, composition, grammar, vocabulary development, and literature. Specific aims are identified at the beginning of each course and units of study contain lists of words for vocabulary development. In literature study, students explore and discuss the works of notable writers who have used language in a masterful and highly disciplined manner: Plato, Homer, Swift, Shakespeare, Shaw, Orwell, and others. (JM)

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ADVANCE PROGRAM–ENGLISH 291, 292, 293

MAN'S POWER WITH WORDS

1972

JEFFERSON COUNTY PUBLIC SCHOOLS

Department of Curriculum Development
and
Supervision

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FOREWORD

The opportunity to restudy the curriculum and to assess it in terms of relevance for the students of today is the most significant aspect of any year-round plan of school reorganization.

During the summer of 1971, teachers and supervisors have been meeting to restudy, to evaluate, and finally, to rewrite courses into sixty-day units of work. In all rewriting, emphasis has been placed on relevance to the needs and interests of the students.

These units of work are regarded as tentative. Through testing and evaluation in the classroom during the coming year, decisions will be made regarding their effectiveness. This evaluation will provide guidelines for future revision of all courses to be used in the implementation of the Elective Quarter Plan.

Richard VanHoose
Superintendent
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ENGLISH 291, 292, and 293–ADVANCE PROGRAM: MAN'S POWER WITH WORDS

INTRODUCTION

Man's Power with Words enables the student to broaden his concepts of the discipline, force, and beauty of language. The curriculum, designed to further the student's skill and understanding, treats primarily with a history of the English language, composition, grammar, vocabulary development, and literature. Specific aims are identified at the beginning of each course.

A knowledge of the English language as an effective medium of communication should comprise a vital portion of a well-rounded education; therefore, the purposes of this curriculum are to create an awareness of language as a great civilizing force, to develop an appreciation for the increasing importance of language as a tool for cultural as well as social and political advancement, and to contemplate the dynamic role of language on the frontiers of tomorrow.

As the student broadens his experiences and ideas, he realizes a greater need for facility and effectiveness in writing. The writing units place emphasis on sentences, then paragraphs, and then themes. Opportunities for acquiring skill in logical organization of ideas, for creative writing, and for rhetorical analysis and practice are interwoven into each course.

The study of grammar is planned to maintain previously mastered skills and to develop those new skills which seem desirable for the student in the Advance Program at this grade level. In addition, each unit of study generally contains an applicable list of words for vocabulary development.

In the literature study, the student explores and discusses works of notable writers who have used their language in a masterful and highly disciplined manner: Plato, Homer, Swift, Shakespeare, Orwell, and others. The classics are emphasized in order for the student to see the enduring value of great thoughts communicated with artistry.

Thus, the basic objective underlying the entire study in ninth grade English is to increase the student's power in the exchange of ideas through exposure to and instruction in effective and appropriate uses of man's words.

COURSE TOPICS AND MATERIALS

English 291

Grammar and Composition:
- *Senior English Review Exercises* (pages 1-30)
- *A Composition Practice Book* (pages 1-35)

A History of Our Language:
- *The Miracle of Language*
- *The Miracle Worker*
- *Pygmalion*

Literature:
- *The Animal Farm*
- *Short Stories I*

English 292

Vocabulary Study:
- *Senior English Review Exercises* (pages 23 and 28-38)

Literature:
- *Short Stories II*
- *The Dialogues of Plato*
- *Gulliver's Travels*
- *Poems and Poets* correlated with *Senior English Review Exercises*

English 293

Analogies:
- *Senior English Review Exercises* (pages 15-22)

Literature:
- *The Death of Ivan Ilych*
- *Julius Caesar*
- *Romeo and Juliet and West Side Story*
- *The Odyssey*

ENGLISH 291–ADVANCE PROGRAM: MAN'S POWER WITH WORDS

Course Description

English 291 serves as an introduction to the theme, **Man's Power with Words**. Exploration includes a study of the English language, of synonyms and antonyms, of the devices and uses of propaganda, and of the literary form of the short story. Two specific views of language, the teaching of communication, and the language of class status are also explored.

Prerequisite

Eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

Grammar and Composition:	2 weeks
Senior English Review Exercises (pages 1-30)	
A Composition Practice Book (pages 1-35)	
History of Our Language:	6 weeks
The Miracle of Language	
The Miracle Worker	
Pygmalion	
Literature:	
Animal Farm	2 weeks
Short Stories I	2 weeks

General Objectives

Develops concepts of the discipline, force, and beauty of language.

Demonstrates skill in the oral and written use of language.

Understands the history of the English language.

Develops effective ways of communicating ideas and attitudes through acceptable practice of composition, grammar, vocabulary, and literature exploration.

Behavioral Objectives

Given selected exercises on synonyms and antonyms from *Senior English Review Exercises*, the student will exhibit vocabulary power by accurately completing the exercises.

Given topics for paragraph development from the curriculum, the student will write paragraphs of description, exposition, accurate paraphrasing, narration, and argumentation which apply the criteria in *A Composition Practice Handbook* for each of these types of paragraphs.

Having studied *The Miracle of Language*, the student will define three theories concerning the origin of language as presented in this book.

Using Laird's interpretation of language as a tool for man's accomplishments, the student will choose a specific accomplishment of man (e.g., democracy) and explain in a paragraph(s) how this philosophy and form of government was accomplished through the use of language.

After a study of *The Miracle of Language*, the student will cite and briefly discuss evidence from the book indicating the increasing importance of language as a means of cultural, political, and social advancement.

After studying *The Miracle of Language*, the student will identify and describe in a paragraph at least three basic influences that cause language to change.

After studying *The Miracle of Language*, the student will write paragraphs (1) discussing two or more theories of language families, (2) tracing Modern English to its Indo-European source, and (3) stating a hypothesis as to the reason for the propinquity of various subgroups.

After reading *The Miracle Worker*, the student will cite at least three examples from the play which illustrate the extreme importance of communication in the lives of individuals.

Having read *Pygmalion*, the student will state and give support for an inference regarding the relationship between language and class standing.

After reading *Animal Farm*, the student will cite at least three examples from the novel which identify language as a tool of persuasion and argumentation.

After reading and discussing selections from *Short Stories I*, the student will demonstrate knowledge of the short story as a literary form by explaining four purposes of the short story (e.g., entertainment, information, ethical lessons, and character analyses).

Given a selection from *Short Stories I*, the student will (1) write a paragraph analyzing and objectively interpreting the examples of life presented in the story, and (2) state an analogous situation or characterization from his own life experiences.

Given a selection from *Short Stories I*, the student will identify and discuss in a paragraph the elements of conflict and/or struggle found in the story.

After reading and discussing selections from *Short Stories I*, the student will choose one short story and write a multi-paragraph theme stating and substantiating his evaluation of the literary worth of this short story in terms of what the author has said and how he has said it.

GRAMMAR

Behavioral Objective

Given selected exercises on synonyms and antonyms from *Senior English Review Exercises*, the student will exhibit vocabulary power by accurately completing the exercises.

Textbook

Wood, Earl F. *Senior English Review Exercises.*

Ideas for Development

Complete the following exercises: p. 1 (1-20); p. 4 (1-20); p. 6 (1-25); p. 10 (1-20); and p. 12 (1-20)

Complete the following exercises if additional practice is needed: pp. 2-3 (1-3); pp. 7-8 (1-30); and p. 13 (1-20)

COMPOSITION

A Composition Practice Handbook

Behavioral Objective

Given topics for paragraph development from the curriculum, the student will write paragraphs of description, exposition, accurate paraphrasing, narration, and argumentation which apply the criteria in *A Composition Practice Handbook* for each of these types of paragraphs.

Textbook

Skelton, Zan L., Jr. *A Composition Practice Handbook*, pp. 1-35.

Background Study

The composition unit requires a concentrated study for two weeks in which the first thirty-five pages of *A Composition Practice Handbook* are completed. After this initial concentration, composition continues to be interspersed throughout each quarter as various literary works are studied.

Ideas for Development of the Study of *A Composition Practice Handbook*

Introduction to the Ninth Grade Writing Program

Paragraph order
Transitional devices
Topic sentences
Methods for paragraph development

Types of Paragraph Development

DESCRIPTION

Write a clear description of a concrete entity stressing details. Sample paragraph assignments from the curriculum are listed below.

Describe one of the animals in *Animal Farm*.

Describe, from *Gulliver's Travels*, Gulliver as he looked to the Houyhnhnms or vice versa.

Describe the physical appearance of the Yahoo in *Gulliver's Travels*.

Describe Homer's account of Ulysses' battle with the suitors after his return to his homeland.

Describe Petruchio's attire when he first appears in *The Taming of the Shrew*.

Describe Miss Hinch's appearance when Jessie Dark first encounters her in "Miss Hinch."

Write a single impression of an incident, developing one central idea. Sample paragraph assignments from the curriculum are listed below.

What is your reaction to the younger brother's journey to find Pete in "Two Soldiers"?

What is your impression, after reading "The Parsley Garden," concerning Al's feeling toward the two men who caught him stealing?

What predominant emotion do you feel after reading "Annabel Lee" and discovering Poe's attitude toward the death of his wife?

What is your impression of Petruchio's approach to the taming of his wife in Act II, Scene 1, of *The Taming of the Shrew*?

EXPOSITION

Write a summary of a short reading assignment, paraphrasing the selection accurately. Sample paragraph assignments from the curriculum are listed below.

Reread Kate's discourse on the duty of obeying husbands from Act V, Scene 2, of *The Taming of the Shrew*; paraphrase or write a brief summary.

Reread the parable of the cave found in the *Dialogues of Plato*; paraphrase the parable or write a brief summary of the simile of the cave as the climax of Plato's philosophy.

Reread the conversation between the King and Gulliver at the end of the second voyage in *Gulliver's Travels*; paraphrase this conversation or write a brief summary of the King's reactions to Gulliver's comments and his final attitude toward Gulliver's homeland.

Make a comparison by selecting single points to compare and using supporting details. Sample paragraph assignments from the curriculum are listed below.

Compare Snowball (Trotsky) with Napoleon (Stalin) in *Animal Farm.*

Compare Ulysses in *The Odyssey* with a modern adventurer (e.g., an astronaut).

Compare the two sisters, Katharina and Bianca, in *The Taming of the Shrew.*

Compare the tone apparent in the two poems, "A Lament" and "Into My Heart," in *Poems and Poets.*

State and explain the theme of a literary work, developing an original thesis statement and giving support to own ideas. Sample paragraph assignments from the curriculum are listed below.

State and explain your feelings about the theme of *Animal Farm.*

State and support your ideas regarding the theme of "The Most Dangerous Game."

State and develop your thesis statement of the theme found in "Two Soldiers."

DESCRIPTION–EXPOSITION

Reveal the dominant personality of an individual by relating his actions. Use accurate and effective verbs, stressing the central idea. Sample paragraph assignments from the curriculum are listed below.

Relate the personality traits of Ivan Ilych as revealed by his actions in *The Death of Ivan Ilych.*

Relate Vera's personality by analyzing her actions in "The Open Window."

Relate General Zaroff's personality by describing his actions in "The Most Dangerous Game."

NARRATION

Narrate in chronological order a single incident or situation involving people. Sample paragraph assignments from the curriculum are listed below.

Narrate Ulysses' encounter with Circe.

Narrate Ulysses' encounter with Polyphemus and the Cyclops.

Narrate Gulliver's homecoming in *Gulliver's Travels* from the second voyage; begin with the eagle's rescue.

ARGUMENTATION

Write a convincing argument, developing a thesis and supporting it with reasons. Sample paragraph assignments from the curriculum are listed below.

Develop the thesis that Jonathan Swift expresses illogical concepts about science in "Voyage to Laputa" from *Gulliver's Travels*.

Develop the thesis that Socrates in "The Apology" from *The Dialogues of Plato* was really guilty as found.

Develop a thesis (pro or con) that the poet is justified in her approach to the subject, using the poem, "Carol with Variations," by Phyllis McGinley.

Suggested Activities

Read examples from the student writing editions of the *Kentucky English Bulletin* and *The Me Nobody Knows*.

Listen to the original cast recording of *The Me Nobody Knows*.

A HISTORY OF OUR LANGUAGE

The Miracle of Language

Behavioral Objectives

Having studied *The Miracle of Language*, the student will define three theories concerning the origin of language as presented in this book.

Using Laird's interpretation of language as a tool for man's accomplishments, the student will choose a specific accomplishment of man (e.g., democracy) and explain in a paragraph(s) how this philosophy and form of government was accomplished through the use of language.

Based on a study of *The Miracle of Language*, the student will cite and briefly discuss evidence from the book indicating the increasing importance of language as a means of cultural, political and social advancement.

After studying *The Miracle of Language*, the student will identify and describe in a paragraph at least three basic influences that cause language to change.

After studying *The Miracle of Language*, the student will write several paragraphs (1) discussing two or more theories of language families, (2) tracing Modern English to its Indo-European source, and (3) stating a hypothesis as to the reason for the propinquity of various subgroups.

Textbooks

Laird, Charlton. *The Miracle of Language.*
Wood, Earl F. *Senior English Review Exercises.*

Other Sources

Commission on English. *Freedom and Discipline in English.*
Illinois English Bulletin (November, 1960).
Laird, Helene and Charlton. *Tree of Language.*
Ogg, Oscar. *26 Letters.*
Pei, Mario. *All About Language.*
———. *The Story of Language.*

Ideas for Development of the Study of "The Miracle of the Desart"

Discuss the major non-linguistic forms of comm unication (e.g., gestures and sign language).

Conduct a verbal experiment with words to test reaction and perception.

Discuss the apparent differences between the words **civilization** and **culture.**

Discuss the difference between **imply** and **infer** (text, pp. 17, 26).

Define **dialect** and show forces which tend to encourage or discourage dialects. (See cross reference Chapter 5, *The Story of Language.*)

Discuss the value of a dialect.

Suggested Activities

Use as a supplementary reading *The Inheritors* by William Golding.

Listen to the recording, *One Thousand Years of English Pronunciation.*

Listen to the recordings, *The Linguaphone Language Records* and *British Drama League Dialect Records.*

Write a one-paragraph composition explaining the term **paradox**; illustrate this with an example based on the explanation of paradox (text, p. 11).

Vocabulary

ambiguous
analogy
codify
dialect
diametric
engender
envisage
idiolect
imply
infer
jargon
larynx
lexicography
nostrum
paradox
provincial
redolent
refurbish
rhetoric
stilted
tangible
unequivocal

Ideas for Development of the Study of "The Begats of the Sons of Og"

Trace the development of Modern English through the Indo-European family tree (text, p. 31).

Explain the analogy of the title, using the definition of the word **analogy** learned in Chapter 1.

Suggested Activities

Use as a secondary reference *The Story of Language.*

Make individual assignments for common theories of language beginnings (e.g., Bow-Wow and Ding-Dong).

Vocabulary

abhor
anchorite
begat
blasphemy
caprice
carnivorous
concerted
conifer
contiguous
converse
divergence
edict
epithet
etymology
extinct
flotsam
imperious
inference
jetsam
millennium
obliterate
ostensible
phenomenon
plausible
primordial
propensity
proponent
romanticist
saga
satire
sporadic
tacit
thesis

Ideas for Development of the Study of "English: His Sisters and His Cousins and His Aunts"

What is the nature of the English language, and how did it acquire this nature?

Why do more English words come from Anglo-Saxon than from all other sources combined?

Explain why the Celts did not have too much influence on the English language. What analogy is made here?

Why did the Vikings leave such an indelible mark on the formation of the English language?

Discuss the effect of the Norman Conquest on the English language.

Suggested Activities

Write a composition based on "Language grows from life, not from death." (See text, p. 51.)

As enrichment activities, research King Alfred, Celts, and Jutes.

See *Life*, May 6, 1957, for a pictorial history of the Celts.

Vocabulary

arch-Methuselah
augment
cache
cleavage
cognate
disquisition
dynastic
expeditious
extant
fealty
feudal
geopolitic
harried
intrepid
ligature
obstreperous
omnipresent
paucity
pillage
propound
prowess
sporadic
surreptitious
tractable
venerable
venerate

Ideas for Development of the Study of "Amoebas in The Dictionary"

Why are various forms and meanings of a word referred to as "amoebas" in the dictionary?

Discuss some familiar social and verbal taboos.

Suggested Activities

Use as a topic sentence: ". . . new words and new meanings for words are added to the language both by specialization and by generalization." (See text, p. 57.)

Use as a topic sentence: "It may be truly said that slang is never respectable; when it becomes respectable, it is no longer slang." (See text, p. 68.)

Vocabulary

ad infinitum
complement
compliment
connotation
dissertation
doublet
dubious
eminent
encysted
epigram
euphemism
facility
hackney
imbibe
innocuous
legion
periphery
phonetics
sumptuous
taboo

Ideas for Development of the Study of "Whodunit? Skeletons in the Linguistic Closet"

Discuss American folklore.

Is "The Linguistic Child, Is He Father to the Man?" a paradoxical statement, (text, p. 69)?

Look for examples of faise analogy and hasty generalization.

Why have creative qualities of poetry entered the language more extensively than have scientific and technical qualities?

Vocabulary

adept
anecdote
argot
constituent
credulous
crustacean
derogatory
deter
diverse
generic
hypothesis
impertinent
insurgent
marine
mimic
modicum
patronymic
picturesque
portmanteau
precedent
propensity
quisling
runic
shire
soporific
writhe

Ideas for Development of the Study of "Both a Borrower and a Lender Be"

Show how the allusion to Polonius' quote (text, p. 80) is contrary to civilization.

Explain this seemingly contradictory statement: "The bulk of our words in the dictionary . . . do not come from Anglo-Saxon." (See text, p. 81.)

Are there values as well as disadvantages to having a very complex language?

If the Norman Conquest did not bring Romance words, how did such words enter into English?

Show the problem in borrowing words, using the analogy (text, p. 87) and the chart (text, p. 89).

What effect has borrowing had on classifying English in the Indo-European family?

Suggested Activities

Use as a topic sentence: ". . . , Who steals my purse steals trash, but he who filches me a good word steals that which enriches him, and leaves me none the poorer." (See text, pp. 81-82.)

Use as a topic sentence: "On the whole the word follows the coin, not the flag." (See text, p. 85.)

Vocabulary

appropriation
councilor
counselor
estuary
filch
glossarial
hegemony
influx
parody
propinquity
salient
spate
taxonomic
treatise

Ideas for Development of the Study of "Linguistic Ellis Island: What Came in The Steerage"

Discuss and show how various meanings can be derived from one word.

Discuss the newspaper accounts (text, p. 94).

Interpret the center paragraph (text, p. 98), which is a summary of the entire sub-topic.

Discuss the sentence (text, p. 100): "Once a word has been borrowed from language to language, anything is possible."

Vocabulary

acclimate
anglicize
derivative
erratic
gauche
immigrant
philologist
succinct

Ideas for Development of the Study of "The Gods Who Trouble The Waters of Our Voice Stream"

How can languages have stability and change at the same time? (See also Chapter 9.)

What dialect is the ancestor of English?

By what means does language live and grow?

What force makes language so durable?

Suggested Activities

Use a theme topic: "The face of a language, like Macbeth's face, is a book where men may read strange matters." (See text, p. 101.)

Read orally pages 106-116; conduct a phonetic experiment using a flame.

Vocabulary

arbiter
artifact
audible
dearth
decimate
diphthong
eon
imperception
interreliant
maxim
monograph
piffle
remnant
troglodyte

Ideas for Development of the Study of "The Way of a Man With a Noise"

Explain the paradox: "The More it Changes, the More it Remains the Same." (See text, p. 117.)

Discuss the techniques of paragraph development used to elaborate principle No. 1 (text, p. 118).

How does Laird use the process of inductive reasoning (text, p. 118) to explain the inexplicable shifts of sound?

Examine the analogy (text, p. 121).

Is "climatic theory" (text, p. 123) developed inductively or deductively?

Define Laird's term "diametric statements" (text, p. 123).

What is the difference between "thesis" and "theory" (text, p. 124)? Give an example to illustrate your answer.

Vocabulary

aberrant
antic
appall
balsam
continuant
covet
dative
foible
gutturai
hashish
indolence
inexplicable
inure
laudable
leniming
palatal
pedestrian
perennial
robber-baronage
velar

Ideas for Development of the Study of "Whom Linguistics Hath Joined Together Let No Man Put Asunder"

Explain the "marriage" between words and grammar.

What is the significance of "Without both symbols for meaning and devices for grammar a languistic agglomeration will be language in name only"? (See text, p. 128.)

Why does Laird call grammar ". . . a clotheshorse draped in somewhat skimpy morning clothes"? (See text, p. 129.)

What does the author mean by the terms **grammar** and **usage** (text, p. 130)?

What is the basic tenet that Laird formulates concerning English grammar? How did he develop this principle?

Why did early English scholars borrow from Latin grammar? Why do the grammars of Latin and English differ?

Suggested Activities

Make a topic outline of Laird's two principles of grammar.

Trace the evolution of English grammar, making either a simple line-staff chart or a detailed schematic chart.

Research Noah Webster's and John Horne's influence upon language.

Create a thesis sentence from the following question and develop this sentence in two paragraphs: Is there a correlation between the degree of civilization and the degree of inflection in the language?

Vocabulary

Aryan
abominable
agglomeration
avocation
blackguard
cognomen
cohabit
colloquial
declension
distributive
furtive
gerundive
heresy
hoax
imposture
irony
linguistic
liable
libel
opprobrium
oration
paradigm
pregnant
preposterous
pretension
pyrotechnic
rank
sloven
solecism
sonorous
subtle
supersede
syntax
terse
thwart

Ideas for Development of the Study of "The Speech That Blooms on The Tongue, Tra-la, Has Little To Do With Case"

Explain the three ways by which conventional grammar is made to work.

Enumerate examples Laird uses to disprove this statement: "According to the traditionalists, the core of our grammar is nouns which have gender, number, and case, and verbs which occur in certain tenses and moods." (See text, p. 152.)

What is the "concept of aspect" of a verb (text, p. 155)?

How did the new approach to English grammar evolve?

Vocabulary

alien
amorphous
assumption
bizarre
chasten
cite
complacent
compendium
competent
divest
ecdysiast
inceptive
iterative
latitude
parse
pigeonhole
random
scrofulous
staunch
wrench
wrought

Ideas for Development of the Study of "More Leaky Grammars"

Review the differences between distributive and inflectional grammar.

Point out examples of recent changes in the verb-preposition combination.

Show how language, as it is used, conflicts with the makers-of-rules' description of grammar.

Review Laird's simplified but cogent description of structural linguistics.

Vocabulary

arrant	obsolete
concoct	onerous
conjure	pedantry
contemporary	perdition
dictum	phoneme
esoteric	postulate
excitant	reputable
formaldehyde	retort
impinge	subservience
inextricable	superficial
inscrutable	titillate
juncture	trauma
morpheme	unwonted
multitudinous	vade mecum

Ideas for Development of the Study of "The Bugs and Imps in Our Language"

Notice the transitional device Laird uses to introduce this chapter (text, p. 173).

What is the difference between a symbol and a letter?

How does Laird derive his premise " . . . that an alphabet represents an extremely sophisticated notion . . ." (text, p. 173)?

Historically, how does the development of punctuation differ from that of the alphabet? What stabilized punctuation?

Why does the spelling of English words seem to lack continuity?

Why did the Vulgar Latin manage to survive longer than ecclesiastical Latin?

Suggested Activities

Listen to the recording *Phonetic Punctuation* by Victor Borge.

Report on the article "Etruscan Cave Work," found in *Horizon*, May, 1960, p. 56.

Vocabulary

adjure
apex
attest
benight
binomial theorem
Byblos
churl
cipher
crab
demonic
Dorian
Etruscan
expurgate
free agent
hieratic
hoydenish
imp
Ionian
jade
lechery
media
nonchalance
orthography
paleographer
papyrus
paramour
perverse
Phoenician
predilection
pun
rectitude
susceptible
vellum
welter
wen

Ideas for Development of the Study of "Heng.st to Mencken: A Summary of Why We Talk Like Americans"

Trace the growth of the English language from its Anglo-Saxon inception to its Americanized form.

What notable "drift" appeared in Late Anglo-Saxon, and why can this "drift" account for many subsequent changes in English after the Norman Conquest (text, p. 192)?

What sweeping change in England altered the character of man's speech (text, pp. 194-195)?

How did analogy work as a means to standardize the English language?

Why may it be said that Anglo-Norman could have influenced English most by submerging it (text, pp. 196-197)?

Is Laird's guess (text, pp. 196-197) as to why English became a distributive language a logical deduction or not?

By what two means did Britons attempt to give their language order and stability?

Compare the two Anglo-Saxon linguistic invasions.

Why has American speech changed rapidly?

What is linguistic geography? What is the method used to determine its isoglosses?

Name the English counterparts for the three dialect areas on the Eastern seaboard of the United States.

Discuss the various influences to which Laird attributes changes in the American language.

Suggested Activities

Build a composition using the method of deductive reasoning: "Trade followed the flag, language followed trade, and the British flag during the last two centuries has been everywhere." (See text, p. 199.)

Research one particular dialect of any given area in the United States. Show how it " . . . shadows the history of the area, and the linguistic history of those who live and have lived in the area." (See text, p. 206.)

Vocabulary

abet
adherent
advent
atrophy
causal
collaborate
concord
concurrence
configuration
desultory
dredge
isogloss
marauder
maritime
milieu
moribund
permeate
pervasive
police it
preponderant
propound
prude
seep
socio-artistic
squeamish
tribune
vagary
vestige
waif

Ideas for Development of the Study of "The King's English in a Democratic World"

Discuss the policing of language.

What are the requirements that language needs in order to survive?

What does Laird consider to be the fundamental inconsistency of language?

How do the questions of standards depend upon usage?

What are the author's two possible methods of answering a question?

Define "historical principles." Discuss them as they relate to the role of the lexicographer.

What are the various sources of knowledge from which lexicographers may draw?

What are the problems in the areas of grammar, usage, and oral language which confront modern lexicographers?

What are the two requisites Laird lists for standards of language?

What fallacies does Laird find with the regulatory agencies of English?

Name the four levels of speech which dictionary makers have endeavored to distinguish.

Suggested Activities

Support or refute the statement "In short, in his own small way, every man is his own Webster, deciding what language is and what it is not. Even more, every woman is her own Webster." (See text, p. 213.)

Use as possible report topics Samuel Johnson's *A Dictionary of the English Language* and Ambrose Bierce's *The Devil's Dictionary*.

Vocabulary

affix
albeit
ascertain
avant-garde
bland
citation
coercive
convene
dilemma
disenfranchise
drudge
egregious
ethnocentric
fallacy
fiat
idiom
impropriety
innovation
ipse dixit
jubilate
lucrative
maverick
minimize
morality play
multifarious
neology
perspective
pontiff
progeny
pronunciamento
quantum theory
recriminate
replete
revert
revitalize
self-deprecation
shackle
sire
tenet
well-nigh

Ideas for Development of the Study of "Man Does Not Think With Brains Alone"

Why does Laird conclude that thinking is a needed commodity?

How would thinking be affected if there were no words?

Defend this statement: " . . . good brains are in part good brains because they have large vocabularies to work with." (See text, p. 225.)

Discuss the quote "Everybody has the vocabulary he deserves." (See text, p. 228.)

Discuss the implications of the smoke versus fire fallacy (text, p. 231).

Justify the statement " . . . the use of language is the use of the mind." (See text, p. 232.)

Parallel the complexity of modern life to that of modern language.

What are the pros and cons for developing a world language?

Why do attempts to formulate a world language fail?

Why does Laird feel that English has the best prospect for becoming a world language?

What are the potentials of other current languages becoming universal?

What are the reasons for and against spelling reform in English?

Suggested Activities

. Draft a topic outline on the functions of vocabularies given by Laird (text, pp. 226-227).

Have the students take the test (text, pp. 228-229).

Research George Bernard Shaw's efforts to standardize spelling and to create a world language.

Write a long theme defending or refuting the idea that a world language would promote world peace.

Create a collage, depicting a personal concept of language. Do "artificial language" (text, pp. 25-27).

Vocabulary

adverse
apt
articulate
bantam
buoy
chaos
circumscribe
commensurate
commodity
concede
congenial
continuity
copious
correlation
dement
devotee
diminish
dismal
dodo
edict
encomium
eschew
exactitude
fascism
futile
heyday
impressionistic
infiltration
integrity
intrigue
irrefragable
isthmus
judiciary
lethal
literate
metric
omnivorous
prestige
prevalence
proclivity
prodigious
profligate
profound
quotient
requisite
reservoir
resilient
retort
rudiment
scruple
sinew
surge
sustain
transcript
traverse
trepang

A HISTORY OF OUR LANGUAGE

The Miracle Worker

Behavioral Objective

After reading *The Miracle Worker*, the student will cite at least three examples from the play which illustrate the extreme importance of communication in the lives of individuals.

Textbook

Gibson, William. *The Miracle Worker.*

Other Sources

Ashton-Warner, Sylvia. *Teacher.*
Gibson, William. *A Mass for the Dead.*
Keller, Helen. *The Story of My Life.*
Pollock, Thomas Clark, **et al.** *The Art of Communicating.*

Background Study

Research the history of nonverbal communication.

Become familiar with the biographical sketches of both Anne Sullivan and Helen Keller.

Ideas for Development of the Study of *The Miracle Worker*

What are the steps of the play's conflict as set out by the act divisions?

What does Annie mean by saying twice that God owes her a resurrection? Whose? How many resurrections are there in the play?

The play raises some interesting points about the nature of language and the way we learn it. Did Helen have any language before Annie came? Can one think without language? How many times are ordinary children bombarded with words before they know that "things have names"?

What contrast does the setting provide for the stormy action?

Why does Gibson have the Kellers emphasize Annie's "crudeness"?

Note the irony and prophecy of the first line of the play. Helen's strength and vitality are established in the first few lines. As we see her for the first time with her family, what indications does the playwright give to show us her quick intelligence and curiosity?

"Fluidity" is the key word of the staging. How do all the elements of the play flow into one another in space, in time, in dialogue echoes and completions, and in mutual influence of characters on one another? What does Gibson mean in his introduction by calling his goal "spatial counterpoint"?

The conversation about Grant's siege of Vicksburg of course is not accidental, especially coming where it does in the play. What did Grant (especially in the eyes of Southerners) have in common with Annie besides obstinacy?

Why do all the bells of the town burst forth when Helen learns what "water" means? Do you think the excitment of the moment on stage is enough without this sound? Are we prepared for it previously in the play itself?

What other sound effects contribute to the play's meaning?

What type of preparation would be necessary for the actresses playing Annie and Helen? Both Anne Bancroft and Patty Duke practiced blindness. What normal reflexes would "Helen" have to restrain?

Does the subplot of James's struggle with his father strengthen or weaken the main plot? Do you think it is contrived to add a little more stage action? Or does it have something to say about the theme?

The play's use of light and darkness is important. Note especially the use of darkness to begin each act, particularly the last. Why?

What does Annie call "Helen's worst handicap"? Do you agree? What does she mean by saying, "Obedience without understanding is a blindness"?

It is fascinating to look in the play for references to teaching–the miracle when two minds groping toward one another establish contact. A good place to begin is Annie's description of Helen as "a little safe."

Suggested Activities

Invite a teacher from the Kentucky School for the Blind and/or the Louisville Deaf Oral School to discuss with the class the teaching of the handicapped.

In a class period experiment with nonverbal communication.

Invite a guest speaker who has had speech rehabilitation.

Participate, if applicable, in the Hire the Handicap essay contest.

A HISTORY OF OUR LANGUAGE

Pygmalion

Behavioral Objective

Having read *Pygmalion,* the student will state and give support for an inference regarding the relationship between language and class standing.

Textbook

Shaw, George Bernard. *Pygmalion.*

Other Sources

Bentley, Eric. *Bernard Shaw.*
Hamilton, Edith. *Mythology.*
Mayne, Fred. *The Wit and Satire of Bernard Shaw.*
Shaw, George Bernard. *Bernard Shaw's Plays.*

Background Study

Review Shaw's career as a satirist, dramatist, and student of the English language.

Become familiar with theatrical terms and stage directions.

Read the myth of Pygmalion and Galatea.

Ideas for Development of the Study of *Pygmalion*

Are the opinions in the second paragraph of the Preface justified?

Who was Henry Sweet?

What does the introduction show of Shaw's knowledge of the English language?

Discuss the structure of the play.

Discuss the types of people presented in Act I; discuss the dialects of these characters.

Contrast the personalities of Pickering and Higgins.

What does Eliza mean when she calls Colonel Pickering a "gentleman"?

Why is Doolittle happy to be a member of the lower class?

Explore Doolittle's discussion of middle class morality.

What does the scene at Mrs. Higgin's "at home" show about the superficialities of society?

What problems relating to Eliza's development begin to occur in Act III?

Discuss the reasons for Eliza's outburst against Higgins in Act IV; why does Higgins respond as he does?

Discuss the changes in Eliza's speech pattern and her life.

Discuss Eliza's development as a person.

Suggested Activities

Listen to a recording of *My Fair Lady*; discuss the relevance of the music to the plot of *Pygmalion* and compare the effectiveness of the endings of these plays.

Write a sequel to the play and compare it to one which Shaw wrote.

Investigate the relationship of language and social standing in American life.

Make tape recordings of different American dialects.

Write a short satire concerned with language.

Make a model or drawing of one stage setting of *Pygmalion*.

Make a list of actors, actresses, or classmates who could portray the roles of *Pygmalion's* characters; this will serve as an exercise in evaluating students' understanding of universal types found in the play.

LITERATURE

Animal Farm

Behavioral Objective

After reading *Animal Farm*, the student will cite at least three examples from the novel which identify language as a tool of persuasion and argumentation.

Textbook

Orwell, George. *Animal Farm.*

Other Sources

Hoover, J. Edgar. *Masters of Deceit.*
Jacobs, Dan J. *The Masks of Communism.*
Miller, William J., **et al.** *The Meaning of Communism.*
Warriner, John E., and Francis Griffin. *English Grammar and Composition: Complete Course.*

Background Study

Research the ideology of theorists and revolutionaries associated with the Russian Revolution of 1917.

Research the conditions leading to the revolution.

Contrast the original dream of the revolution with the actual development of social change in Russia.

Review satire and allegory, pointing out the elements of each.

Review the various utopian ideas studied previously.

Research various practical applications of the utopian idea (i.e., Brook Farm experiment, Mormons, Shakers, and Zionists).

Ideas for the Development of the Study of *Animal Farm*

What is a fairy tale? Discuss, using the introduction as a basis for reference, why *Animal Farm* was subtitled a fairy tale.

Also using the introduction to *Animal Farm*, answer the following questions: What two events happened simultaneously in August, 1945? At what aspect of government was *Animal Farm* aimed? What characteristic message does *Animal Farm* convey?

Discuss the concept of naturalism as a type of literature; how does this differ from the concepts of romanticism, realism, and classicism?

Was Orwell's purpose in writing *Animal Farm* serious or frivolous? Cite evidence to support answers.

Compare and/or contrast the main events of the rebellion in *Animal Farm* with those of the Russian Revolution.

Study the significance of the names given to the characters and the choice of animals as representative types.

Some characters in this book will not necessarily correspond to some person in history, as some can only be interpreted as types; determine the conjectural counterparts of the characters of the book as they can best be interpreted.

What is the origin of the word **propaganda**?

Why do we need to study the techniques of propaganda?

Define each of the four general classifications of propaganda; direct, indirect, subversive, and counter-propaganda.

Analyze propaganda practices in politics, advertising, and religon by using specific examples as visual aids to supplement class discussion.

Discuss methods of clear, logical reasoning: inductive and deductive reasoning, reasoning by analogy, cause and effect, and the relevant fact.

Suggested Activities

Define Marxism, socialism, communism, totalitarianism, and dialectical materialism.

Assign individual reports on the influence of Karl Marx, Friedrich Engels, Nikolai Lenin, Joseph Stalin, and Leon Trotsky.

In either a written or oral discussion reflect upon an outcome for *Animal Farm* if Snowball had deposed Napoleon.

Use as a topic for debate: Resolved, that *Animal Farm* is a prophecy of the future.

Prove or refute with evidence: ". . . the pen is mightier than the atomic bomb; . . . ." (See text, p. vi.)

Divide the students into two groups: one group will construct a propaganda program for a certain ideology or a campaign for an individual, and the opposing group will present a counter-propaganda program.

Copy or tape a television or radio commercial which makes use of loaded words.

Through research and study, determine the use of propaganda and its effect on establishing and maintaining specific dictatorships; present this material to the class in oral reports.

Review examples that might qualify as political propaganda: *None Dare Call It Treason*, *A Texan Looks at Lyndon Johnson*, and *A Choice Not an Echo*.

Use as a general topic idea in a short composition: propaganda versus freedom of thought; use a specific example (i.e., a communist-bloc country) to illustrate the controversy.

Vocabulary

apathy
beatific
blithely
bon mot
caricature
cryptic
disinter
dole
enmity
fable
fantasy
gambol
indefatigable
irony
lithograph
mass media
nationalism
procure
proletarian
prototype
publican
sadism
superannuated
taciturn

LITERATURE

Short Stories I

Behavioral Objectives

After reading and discussing selections from *Short Stories I*, the student will demonstrate knowledge of the short story as a literary form by explaining four purposes of the short story (e.g., entertainment, information, ethical lessons, and character analyses).

Given a selection from *Short Stories I*, the student will (1) write a paragraph analyzing and objectively interpreting the examples of life presented in the story, and (2) state an analogous situation or characterization from his own life experiences.

Given a selection from *Short Stories I*, the student will identify and discuss in a paragraph the elements of conflict and/or struggle found in the story.

After reading and discussing selections from *Short Stories I*, the student will choose one short story and write a multi-paragraph theme stating and substantiating his evaluation of the literary worth of this short story in terms of what the author has said and how he has said it.

Textbook

Alwin, Virginia, ed. *Short Stories I.*

Munro, H. H. "The Open Window"
Ellin, Stanley. "Unreasonable Doubt"
Harrison, Henry Syndor. "Miss Hinch"
Connell, Richard. "The Most Dangerous Game"
London, Jack. "To Build a Fire"
Kipling, Rudyard. "Rikki-Tikki-Tavi"
Buckley, F. R. "Gold-Mounted Guns"
Cave, Hugh B. "The Mission"
Buck, Pearl. "The Frill"
Henry, O. "The Ransom of Red Chief"
Daly, Maureen. "Sixteen"
Fessier, Michael. "That's What Happened to Me"
Jackson, Shirley. "Charles"
Bradbury, Ray. "All Summer in a Day"

Other Sources

Brooks, Cleanth, and Robert Penn Warren. *Understanding Fiction.*
Cassill, R. V. *Writing Fiction.*
Perrin, Porter, and George Smith. *Handbook of Current English.*
Schweikert, H. C., ed. *Short Stories.*
Stegner, Mary and Wallace, eds. *Great American Short Stories.*

Background Study

Introduce applicable terminology of the short story.

Explore the differences between the short story and the novel.

Read the history of the short story in the "Introduction" by H. C. Schweikert in his book *Short Stories.*

Examine reasons why "Metzengerstein" by E. A. Poe, published on January 4, 1832, in the *Philadelphia Saturday Courier,* is considered by many authorities as the first short story.

Read Poe's review of Washington Irving's *Twice Told Tales.*

Ideas for Development of the Study of *Short Stories I*

Discuss Vera's reason for lying to Mr. Nuttel.

Point out the author's purpose in characterizing Mr. Nuttel as a very nervous man.

Indicate the legal significance of the title, "Unreasonable Doubt."

"Miss Hinch" is a detective story; show how the author creates more suspense by revealing the murderer at the beginning of the story.

What are the two basic conflicts between Miss Hinch and Miss Dark?

Compare the surprise ending of "The Open Window" and "The Most Dangerous Game"; discuss the reasons why either may be contrived.

In "To Build a Fire" explain the conflict between man and the elements.

What is the significance of not naming the man in "To Build a Fire"?

The ending of "To Build a Fire" is realistic; discuss why the ending is or is not satisfying.

Show that although Kipling's Rikki is an animal, he has a very decided personality.

What is the author trying to show about the actions of Willie in "Gold-Mounted Guns"?

Discuss the connotation of "Gold-Mounted Guns."

What was Yolande's mission?

Discuss the allegorical aspects of "The Mission."

Explore the reasons for the personality conflict between Mrs. Lowe and the Chinese native.

What significance can be found in the title, "The Frill," other than the naming of an object?

Why does the act of kidnapping become a funny situation in "The Ransom of Red Chief"?

Discuss the effectiveness of the confidential and the intimate quality in "Sixteen."

Compare the reasons for the unification of daydreams with reality in "That's What Happened To Me."

Give the reasons for Laurie's misbehavior at school in "Charles."

Give reasons for Laurie's description of Charles as being bigger than Laurie and having to wear no boots and jacket.

Discuss how Ray Bradbury combines the familiar with the bizarre to create realistic fantasy.

How does Ray Bradbury use atmosphere to affect the senses?

Suggested Activities

Describe in a paragraph the setting of the planet Venus in "All Summer in a Day."

Using the short stories that have been read, write a paper depicting the protagonist as either man against man, man against himself, or man against an abstract force.

Define in three paragraphs the differences in point of view, i.e., first person, third person, and omniscient.

Write an explication of a short story that emphasizes either plot, characterization, setting, or theme.

Bring examples to class of the following techniques of style: vivid, concrete detail, rapid-moving narrative, and strong emotional impact.

NONPRINT MEDIA

Film

The following film is available from the Louisville Free Public Library:

4-55 *Helen Keller in Her Story*. deRochemont, n.d. 45 min. Black and white. Sound.

Recordings

Borge, Victor. *Phonetic Pronunciation.*

British Drama League Dialect Records.

Kokeritz, Helge. *A Thousand Years of English Pronunciation.* Educational Audio-Visual, n.d.

The Linguaphone Language Records.

The Me Nobody Knows. Atlantic Recording Corporation, 1970.

My Fair Lady. Columbia Records, n.d. OL 5090/OS 2015.

APPENDIX A

A LIST OF COMMON CORRECTION MARKS

Symbol	Indication
agr.	lack of grammatical agreement between a subject and its verb or between a pronoun and its antecedent
pro. shift	shift in pronoun from one person to another
ref.	usually used to indicate that the reference for a pronoun is not clear
case	error in pronoun case
dang.	dangling word or phrase
mm.	misplaced modifier
//	faulty parallel construction
frag.	sentence fragment
c. s.	two sentences are spliced or fused together by a comma
fcs	faulty compound sentence
r. o.	run-on sentence
tr.	transition needed or in need of change
v/t	verb tense
t/s	tense shift
w/w	wrong word, error in the use of a word in terms of meaning or connotation
w/inf.	informal diction, not suitable for writing

Symbol	Indication
awk	awkward
p.	punctuation is wrong
sp.	spelling
?	not clear
illeg.	illegible handwriting
^	something omitted
¶	paragraph

APPENDIX B

AIDS FOR TEACHING *ANIMAL FARM* AND PROPAGANDA

Suggested Counterparts for Characters in *Animal Farm*

MR. JONES–czar, aristocratic element, capitalistic oppressor

OLD MAJOR–Marx, Engels, Lenin

BOXER–the masses, concentrated as guided strength

CLOVER–female counterpart of Boxer

BENJAMIN–cynic, intelligentsia, Orwell

MOLLIE–pleasure-loving, decadent defector

MOSES–priests, religion

SNOWBALL–Trotsky

NAPOLEON–Stalin

SQUEALER–propaganda machir.e

SHEEP–the easily led and the easily brainwashed members of society

PIGS–party members

DOGS–MVD secret police

PIGEONS–spies and infiltrators sent to other nations

"BEASTS OF ENGLAND"–"International"

MR. PILKINGTON OF FOXWOOD (easy-going) AND MR. FREDERICK OF PINCHFIELD (shrewd)–nations or governments not sympathetic to communism

SEVEN COMMANDMENTS–the Party line with its changes

Propaganda Devices

HASTY GENERALIZATION–drawing a conclusion from an inadequate sample which is not typical of the majority

COMPOSITION–reasoning from a part to an organized whole

DIVISION–the reverse of composition

SPECIAL PLEADING–presenting only one side of an argument

OVERSIMPLIFICATION–stating a complicated issue in a simple form; slogans capture attention and memory

POST HOC–assuming that because two things happen simultaneously there is some causal connection between the two; do not assume that just because one event precedes another it caused the second event

BLACK AND WHITE (TWO-VALUED ORIENTATION)–supposing that there are only two choices for every issue

MISUSE OF HUMOR–using humor to defeat or to divert evidence

DECISION BY INDECISION–assuming that by refusing to make a decision no decision is made

OBFUSCATION–using words to cover or confuse the issue

EQUIVOCATION–using the same word in two different ways

LOADED QUESTION (FALSE DILEMMA)–phrasing a question in such a manner that the opponent will, with any answer, condemn himself

MEANING BY ASSOCIATION–to establish in the mind an association between a given subject and some logically unrelated subject: testimonial, misuse of authority, prestige of great names, pictorial association, bandwagon, plain folks appeal, snob appeal, and transfer

REPEATED (UNPROVED) ASSERTION–repetition of an idea to substitute for proof or evidence

PRESTIGE JARGON–employing impressive, esoteric language to get a point across

CLICHE THINKING–substituting proverbs, maxims, aphorisms, and quotations for clear reasoning

RATIONALIZATION (FALSE SYLLOGISM)–giving a "good" reason instead of the real one; jumping to conclusions

MISUSE OF EMOTIONAL WORDS–the use of words with distinct connotation to play upon the emotions of another; loaded words to draw either favorable or unfavorable reactions

BEGGING THE QUESTION–defining an expression in terms of itself; stating a position as a truth that needs no proof

HYPOTHESIS CONTRARY TO FACT–stating with certainty what would have happened in circumstances contrary to factual history

FALSE ANALOGY–using an analogy when it does not properly fit; need points in common between compared parts

LIFTING OUT OF CONTEXT–using a single statement which, taken out of context, may alter the idea of the whole composition

STRAW MAN–assuming an untruth as a fact and attacking it to advantage; stating an opponent's case incompletely

ARGUMENT OF THE BEARD–using the middle ground for continual grading of shade to raise doubts about the existence of real difference between opposites

Argumentum ad populum–the appeal to popular sentiment in place of reason

Argumentum ad baculum–substituting force for reason

Argumentum ad misericordiam–appeal to pity in place of justice

Argumentum ad hominem–discrediting the man in place of argument

Argumentum ad ignorantiam–assuming that an argument is necessarily false if it cannot be proved

MUDSLINGING–name-calling

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ENGLISH 292–ADVANCE PROGRAM: MAN'S POWER WITH WORDS

Course Description

Man's Power with Words continues through a second study of the short story and an introduction to another literary form, poetry. This theme is further developed with an emphasis on man's presentation of his beliefs through satire and dialogue.

Prerequisite

English 291; eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

Vocabulary Study:

Senior English Review Exercises (p. 23 and pp. 28-38)	1 week

Literature:

Short Stories II	2 weeks
The Dialogues of Plato	2 weeks
Gulliver's Travels	3 weeks
Poems and Poets correlated with *Senior English Review Exercises*	4 weeks

General Objectives

Extends understanding of the theme **Man's Power with Words**, introduced in English 291.

Demonstrates increased performance of composition and writing skills begun in English 291.

Continues exploration of the short story as a literary form.

Recognizes poetry as a literary form.

Interprets the presentation of man's beliefs through study of satire and dialogue.

Behavioral Objectives

Given selected exercises from *Senior English Review Exercises*, the student will exhibit growth in vocabulary power by accurately completing the exercises.

After reading and discussing selections from *Short Stories II*, the student will demonstrate knowledge of the short story as a literary form by explaining four purposes of the short story (e.g., entertainment, information, ethical lessons, and character analyses).

Given a selection from *Short Stories II*, the student will (1) write a paragraph analyzing and objectively interpreting the examples of life presented in the story, and (2) state an analogous situation or characterization from his own life experiences.

Given a selection from *Short Stories II*, the student will identify and discuss in a paragraph the elements of conflict and/or struggle found in the story.

After reading and discussing selections from *Short Stories II*, the student will choose one short story and write a multi-paragraph theme stating and substantiating his evaluation of the literary worth of this short story in terms of what the author has said and how he has said it.

After studying the *Dialogues of Plato*, the student will cite and discuss examples from the *Dialogues* which he believes illustrate the place and the purpose of philosophy in the world.

After studying *Gulliver's Travels*, the student will select a passage illustrating the use of satire and paraphrase in one paragraph the literal reading of the passage, and in a second paragraph explain the satire.

Based on study and class discussion of *Poems and Poets*, the student will write a multi-paragraph theme defining and defending poetry as a distinct form of communication.

Based on study and class discussion of *Poems and Poets*, the student will identify and discuss in a multi-paragraph theme the technical aspects, classes, and stanzaic structure of poetry.

Given a selection from *Poems and Poets*, the student will write paragraphs analyzing and interpreting the organization and integration of the elements of the poem.

VOCABULARY STUDY

Behavioral Objective

Given selected exercises from *Senior English Review Exercises*, the student will exhibit growth in vocabulary power by accurately completing the exercises.

Textbook

Wood, Earl F. *Senior English Review Exercises.*

Ideas for Development

Do the following exercises: p. 23 (1-10), pp. 28-29 (1-25), p. 33 (1-10), and pp. 35-36 (1-10).

The following exercises may also be covered: p. 23 (11-25), pp. 30-31 (1-15), pp. 33-44 (11-20), p. 36 (11-20).

These exercises may be interspersed throughout the quarter.

LITERATURE

Short Stories II

Behavioral Objectives

After reading and discussing selections from *Short Stories II*, the student will demonstrate knowledge of the short story as a literary form by explaining four purposes of the short story (e.g., entertainment, information, ethical lessons, and character analyses).

Given a selection from *Short Stories II*, the student will (1) write a paragraph analyzing and objectively interpreting the examples of life presented in the story, and (2) state an analogous situation or characterization from his own life experiences.

Given a selection from *Short Stories II*, the student will identify and discuss in a paragraph the elements of conflict and/or struggle found in the story.

After reading and discussing selections from *Short Stories II*, the student will choose one short story and write a multi-paragraph theme stating and substantiating his evaluation of the literary worth of this short story in terms of what the author has said and how he has said it.

Textbook

Scheld, Elizabeth, ed. *Short Stories II.*

Gordon, Arthur. "The Sea Devil"
Checkhov, Anton. "The Lost Brooch"
Poe, Edgar Allan. "The Tell-Tale Heart"
Saroyan, William. "The Parsley Garden"
Stuart, Jesse. "Spring Victory"
Faulkner, William. "Two Soldiers"
Benét, Stephen. "By the Waters of Babylon"

Other Sources

Brooks, Cleanth, and Robert Penn Warren. *Understanding Fiction.*
Cassill, R. V. *Writing Fiction.*
Perrin, Porter, and George Smith. *Handbook of Current English.*
Schweikert, H. C., ed. *Short Stories.*
Stegner, Mary and Wallace, eds. *Great American Short Stories.*

Background Study

Introduce applicable terminology of the short story.

Explore the differences between the short story and the novel.

Read the history of the short story in the "Introduction" by H. C. Schweikert in his book, *Short Stories.*

Examine reasons why "Metzengerstein" by E. A. Poe, published on January 4, 1832, in the *Philadelphia Saturday Courier*, is considered by many authorities as the first short story.

Read Poe's review of Washington Irving's *Twice Told Tales.*

Ideas for Development of the Study of *Short Stories II*

What is the meaning of this sentence in "The Sea Devil": ". . . the acceptance of imminent death had done something to his brain." (See text, p. 10.)

How does the porpoise represent a kind of justice to the fisherman?

Give reasons for the extreme selfishness of Madam Koshina in "The Lost Brooch."

How does Poe make use of the first person narration in "The Tell-Tale Heart"?

In "The Parsley Garden" what changes take place in Al's feelings toward the two men who caught him stealing?

Show how the author of "Spring Victory" makes Mom the central character although the story is told by her.

What is the connotation of the line in "Spring Victory": ". . . the sun will shine blue violets under the last year's leaves"? (See text, p. 188.)

What does the word **soldier** imply in Faulkner's story "Two Soldiers"?

Does Faulkner make Pete's brother's action of running away seem reasonable?

In the story, "By the Waters of Babylon," the priest's son breaks the laws of his people; why is the son not punished?

How does the story, "By the Waters of Babylon," show lack of understanding between the younger and the older generations?

Suggested Activities

Rewrite "The Tell-Tale Heart" in the third person.

Write a short research paper using as the topic sentence: Edgar Allan Poe is considered by many authorities the leading pioneer in the field of short stories.

Write a character analysis of Mom in "Spring Victory."

Write a book review of *Anthem* by Ayn Rand, *1984* by George Orwell, or *Brave New World* by Aldous Huxley; compare in your review the idea of a future generation as expressed in one of these novels with Benét's idea in "By the Waters of Babylon."

Write an original short story.

Vocabulary

allude
antagonist
backlog
beleaguer
chronicle
combatant
delusion
distraught
dudgeon
elude
flashback
impinge
inculcate
indictment
malevolent
pall
palpable
pandemonium
peremptory
plaintive
protagonist
reconnoiter
rehabilitate
repercussion
reprieve
variant

LITERATURE

Dialogues of Plato

Behavioral Objective

After studying the *Dialogues of Plato*, the student will cite and discuss examples from the *Dialogues* which he believes illustrate the place and the purpose of philosophy in the world.

Textbook

Kaplan, J. D., ed. *Dialogues of Plato* ("The Apology," "Crito," "Book III," "Book VI," and Book VII").

Other Sources

Bellamy, Edward. *Looking Backward.*
Bushnell, Nelson S. *Literary Masters of England.*
Durant, Will. *The Story of Civilization.* Vol. II: *The Life of Greece.*
Hamilton, Edith. *The Greek Way.*
Hornstein, Lillian H., ed. *The Reader's Companion to World Literature.*
Steinberg, S. H., ed. *Cassill's Encyclopedia of World Literature.*

Background Study

Research the life of Socrates.

Seek proof to show that Socrates actually lived and was not just a figment of Plato's imagination.

Contemplate the relationship between Plato and Socrates.

Research the political and cultural background of Greece in the 4th century B.C.

Research the succession of political influence exerted by Socrates, Plato, and Aristotle on Alexander the Great.

Research Plato's influence on education through the establishment of the Academy.

Ideas for Development of the Study of *Dialogues of Plato*

Discuss Socrates' ideas of justice in a democracy.

Define and explain the charges against Socrates.

Why are Socrates' disciples, for the most part, members of the younger generation?

Define the Socratic Method.

Why did the Socratic Method seem unthinking recklessness to many members of Athenian society?

Discuss Socrates' definition of himself as the "Gadfly." (See text, p. 25.)

Discuss Socrates' reasoning that a citizen must submit to the laws of a state even though he disagrees with the laws of that state.

Discuss Plato's ideas on the education of the young.

What is Plato's conception of the soul?

Discuss Plato's philosophy of the harmony of the body and the soul.

Explain the analogy of the mutinous crew and the pilot in relation to the mob of politicians and the philosopher.

Explain how the simile of the cave is the climax of Plato's philosophy.

Discuss the symbolism of the prisoners and of the distant light; what do the moving figures and shadows on the opposite wall represent?

Explain Plato's conclusion that the power and capacity of learning exist in the soul already and that the conversion of the soul is as the turning around of the eye from darkness to light. (See text, p. 363.)

Suggested Activities

Research various utopian ideas (i.e., St. Augustine's *City of God*, Bacon's *New Atlantis*, and More's *Utopia*).

Read and report on other writings of Plato (i.e., other books of *The Republic*).

Write a short paper on Socrates' statement: " . . . the unexamined life is not worth living. . . ." (See text, p. 24.)

Examine works of other writers that represent a non-Utopian idea (i.e., *On the Beach* by Nevil Shute or *The Child Buyer* by John Hersey); other sources might be *Alas, Babylon* and *Brave New World.*

Write a comparison of Plato's ideas of a Utopian society and Bellamy's ideas in *Looking Backward.*

From the study of the allegory of the cave, create an original allegory.

Vocabulary

aesthetic (esthetic)
allegory
classic
dialog (dialogue)
humanities
hypothesis
ideology
imagery
logic
philosophy
sensitivity
sublime
substance
symbolism
Utopia

LITERATURE

Gulliver's Travels

Behavioral Objective

After studying *Gulliver's Travels*, the student will select a passage illustrating the use of satire and paraphrase in one paragraph the literal reading of the passage, and in a second paragraph explain the satire.

Textbook

Swift, Jonathan. *Gulliver's Travels.*

Other Sources

Bushnell, Nelson S., et al. *Literary Masters of England.*
Fuller, Edmund, and O.B. Davis. *Three World Classics.*
Murry, John Middleton. *Jonathan Swift: A Critical Biography.*
Preu, James A. "The Case of the Mysterious Manuscript." *English Journal,* November, 1963.
Woods, George B., et al. *The Literature of England.* Vol. 1.

Background Study

Define satire, showing examples in poetry, prose, cartoons, and drama.

Research the life of Swift (e.g., social influences in Ireland and England; political influences in church, Crown, and party; and literary influences on his contemporaries).

Read other works by Swift (e.g., *A Modest Proposal, Tale of the Tub, and Battle of Books).*

Review satiric works by other authors (e.g., *The Republic of Plato, Looking Backward* by Edward Bellamy, and *Animal Farm* by George Orwell).

Ideas for Development of the Study of *Gulliver's Travels*

Consider these different approaches of teaching *Gulliver's Travels:* the entertaining narrative for children and the satiric study for adults.

Discuss the elements that make *Gulliver's Travels* acceptable to man even though it presents such a critical picture of mankind.

Satire has certain duties; after determining these, discuss Swift's purpose in writing *Gulliver's Travels*.

Jonathan Swift was accused of misanthropy (hatred of mankind); analyze this opinion, expressing essential points concerning this statement; did he actually hate mankind? Why or why not? In relation to this, what was Swift's purpose in life?

Suggested Activities

After considerable research and discussion, write a paper showing the paradoxical element in Swift's life which contributed to his bitterness and mental imbalance in his later years.

Of the four semi-Utopian places, which one presents the closest analogy to our world today? Develop this analogy in a paragraph.

Make a comparison of the Utopian dreams of Swift in *Gulliver's Travels* with one of the following: Bellamy's in *Looking Backward*, Plato's in *The Republic*, and Orwell's in *Animal Farm*.

Vocabulary

antipathy
appellation
computation
conceit
concupiscence
conjecture
countenance
demesne
diminutive
diurnal
diversion
expostulations
felicity
huzzas
ignominy
infallible
insipid
latitude
libidinous
lineament
longitude
maxim
metamorphosis
misanthropy
necromancy
panegyric
paradox
pecuniary
perihelion
pernicious
petulancy
prodigious
prognostics
projector
provocation
pursuant
quantum
realism
sagacity
sarcasm
satire
secular
sublunary
sustenance
volatile

Ideas for Development of the Study of "Voyage to Lilliput"

Find examples of political satire such as the Rope-Dancers who "dance" attendance upon powerful figures to gain advancement.

Point out examples of religious satire such as the pollution of the temple by a murder.

Gulliver performs various services for the Lilliputians which they respond to in different ways; what does Swift show, in the attitude of the tiny people toward these services, about the pattern of gratitude of modern nations?

In a summary discussion, recapitulate how Swift used the Lilliputians to show the people of his time to be insignificant to mankind.

Suggested Activities

Write a paper to examine the similarities shown by Swift between Lilliput and England which he used to create a satiric effect.

Conduct a panel discussion concerning certain points about Lilliputian law and education of which Gulliver apparently approved.

Ideas for Development of the Study of "Voyage to Brobdingnag"

How do the first impressions Gulliver has of the Lilliputians compare and/or contrast with the first impressions the Brobdingnagians have of Gulliver?

In both the first and second voyages Swift seems to suggest that appearances are judged relatively, depending upon the perceptions of the beholders; prove or disprove this with points of evidence.

Point out the political and social satire concerning England in the discussions between Gulliver and the King of Brobdingnag.

Show the seemingly contradictory nature of the people of Brobdingnag: grossness and coarseness of human physical defects versus the enlargement of virtues.

Suggested Activities

The King of Brobdingnag states: "I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth." (See text, p. 148.) In either a written or oral report develop this summation as Swift's theme of *Gulliver's Travels*.

Write a creative composition updating Gulliver's offer of gunpowder formula to the King, substituting, for example, the formula for the atomic or hydrogen bomb.

Ideas for Development of the Study of "Voyage to Laputa"

In the third voyage find examples of how Swift attacks the follies of the intellect, showing that learning is not always accompanied by wisdom.

What commentary on human history does Swift make through Gulliver's conversations with the ancient dead during his stay in Glubrubdrib?

What is Swift's purpose of introducing the reader to the Struldbrugs?

Suggested Activities

Compare the last part of Swift's life when he was bodily and mentally ill with the state in which the Struldbrugs lived in their later life. Develop the fact that Swift did not have to face "the dreadful prospect of never dying." (See text, p. 228.)

Ideas for Development of the Study of "Voyage to the Houyhnhnms"

Compare the "philosopher-kings" of Plato's *Republic* with the Houyhnhnms.

What are the merits of the Houyhnhnms and their society that cause Gulliver to make this statement: "I freely confess that all the little knowledge I have of any value was acquired by lectures I received from my master, and from hearing the discourses of him and his friends . . ." (See text, p. 299.)

Considering the fact that Gulliver had seen more than enough of the Yahoo species, why was the following observation so much delayed: "My horror and astonishment are not to be described, . . . in this abominable animal a perfect human figure . . ."? (See text, p. 249.)

Suggested Activities

In a paragraph show what aspects of Houyhnhnm-land entitle it to the classification of a "Utopian allegory."

In a panel discussion elaborate upon Swift's premise that Europeans were worse than Yahoos because the Europeans possessed enough reason to increase their vices.

Solicit individual student reactions to the behavior of Gulliver upon his return to England from Houyhnhnm-land.

LITERATURE

Poems and Poets

Behavioral Objectives

Based on study and class discussion of *Poems and Poets,* the student will write a multi-paragraph theme defining and defending poetry as a distinct form of communication.

Based on study and class discussion of *Poems and Poets,* the student will identify and discuss in a multi-paragraph theme the technical aspects, classes, and stanzaic structure of poetry.

Given a selection from *Poems and Poets,* the student will write paragraphs analyzing and interpreting the organization and integration of the elements of the poem.

Textbooks

Aloian, David. *Poems and Poets.*
Wood, Earl. *Senior English Review Exercises.*

Other Sources

Corbin, Richard. *Poetry I.*
Peterson, R. Stanley. *Poetry II.*
Speare, M. E., ed. *The Pocket Book of Verse.*
Sweetkind, Morris. *Teaching Poetry in the High School.*

Ideas for Development of the Study of "Poetry and Prose"

Do *Senior English Review Exercises* on pp. 94-105 as an introduction to the "Poetry and Prose" chapter.

Discuss poetry as the first literary form. For example, poetry was closely related to dance and music, especially the song; subject matter was closely related to everyday, human experiences; poetry was communal in origin: and, poetry was easier to rememeber because of its rhythm, thus making transmission from age to age easier.

Discuss the difference between expository prose and literary prose.

Note how Captain Ahab's thoughts (text, p. 6) from *Moby Dick* could stand as a poem, and how "Come Up From the Fields Father" by Walt Whitman (text, pp. 7-8) is like a short story.

What is the basic difference between poetry and literary prose?

Chart the essential differences between poetry and prose.

Prose

Usually informative
Usually factual
Usually low pitched and unemotional
Concerned with judgments
Irregular and expansive
Loosely rhythmic or not rhythmic at all
Patterned by sentences and paragraphs

Poetry

Usually suggestive
Usually imaginative
Usually tense and emotional
Concerned with intuitions
Formal and condensed
Strict in rhythm or pronounced rhythmic patterns
Pattern determined by phrase, line, and stanza
Greater use made of subjectivity

Distinguish what poetry is not

". . . just a collection of words mechanically arranged . . ." (text, p. 11)

". . . merely flowery or pretty language . . ." (text, p. 11)

". . . impractical." (text, p. 12)

". . . a big-game hunt . . . to find the hidden meaning . . ." (text, p. 13)

". . . the lofty statement of beautiful or inspiring ideas, . . ." (text, p. 13)

Read the following poems for the variety of feeling and subject matter communicated.

"Song of the Open Road" by Ogden Nash
"Lord Randal"–anonymous
"Meeting at Night" by Robert Browning
"Invictus" by William E. Henley

Compare the characteristics of poetry listed by the author with the ones charted earlier.

Contrast the examples of poetic language and their prose counterparts. (See text, p. 17.)

Why is poetry important?

Ideas for Development of the Study of "Rhythm, Rhyme, and Sound Effects"

Emphasize the importance of rhythm in communicating a sensuous, emotional, esthetic, or intellectual experience.

Discuss the major purposes for the use of rhythm in poetry. (See text, pp. 28-32.)

Read the following poems to illustrate different rhythms.

"The Hound of Heaven" by Francis Thompson[1] (precipitous flight)

"Ode to a Nightingale" by John Keats (text, p. 356 [pain])

"The Congo" by Vachel Lindsay[2] (jungle drums)

"On the Idle Hill of Summer" by A. E. Housman[3] (marching of soldiers)

"The Highwayman" by Alfred Noyes (text, p. 213 [galloping of the horse])

"How the Waters Come Down at Lodore" by Robert Southey (text, p. 366 [tumbling of the waterfall])

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[1]M. E. Speare, ed., *The Pocket Book of Verse* (New York: Washington Square Press, 1940), p. 308.

[2]*Ibid.*, p. 350.

[3]*Ibid.*, p. 316.

Read the following poems to show how rhythm emphasizes meaning.

"A Red, Red Rose" and "Bannockburn" by Robert Burns (text, pp. 280, 352)

"Break, Break, Break" by Alfred, Lord Tennyson[1]

"Jock O'Hazeldean" by Sir Walter Scott (text, p. 186)

"The Listeners" by Walter De La Mare (text, p. 217)

"How They Brought the Good News from Ghent to Aix" by Robert Browning (text, p. 195)

"The Skater of Ghost Lake" by William R. Benét (text, p. 200)

"Ballad: O What Is That Sound?" by W. H. Auden (text, p. 218)

Differentiate stressed and unstressed syllables; define meter.

Introduce the six basic patterns of stress; exemplify each by the respective poems.

Iambic–"My Heart Leaps Up" by William Wordsworth (text, p. 108)

Trochaic–"Pippa's Song" by Robert Browning (text, p. 105)

Spondaic–"Ulysses" by Alfred, Lord Tennyson (text, p. 266)

Pyrrhic–"Bells for John Whitesides's Daughter" by John Crowe Ransom (text, p. 390)

Dactylic–"Evangeline" by Henry W. Longfellow

Anapestic–"The Destruction of Sennacherib" by George Gordon, Lord Byron

Study the division of a line of poetry into feet; use the poems exemplifying meter as examples.

Manometer
Dimeter
Trimeter
Tetrameter
Pentameter
Hexameter

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[1] *Ibid.*, p. 218.

Point out the difference between free verse and blank verse. ("When Lilacs Last in the Dooryard Bloom'd" by Walt Whitman (text, p. 241) and "Thanatopsis" by William Cullen Bryant)

Define rhyme; what are its purposes?

Introduce end rhyme and the plotting of rhyme schemes; mention masculine, feminine, and imperfect rhyme.

Distinguish between other musical devices.

Internal rhyme–"The Rime of the Ancient Mariner" by Samuel T. Coleridge

Alliteration–"To Helen" by Edgar Allan Poe (text, p. 67)

Assonance–"Blow, Bugle, Blow" by Alfred, Lord Tennyson

Consonance–"The Composer" by W. H. Auden (text, p. 410)

Examine "The Charge of the Light Brigade" (text, p. 37) to summarize the section on rhyme.

What is a refrain? (Examples: "John Anderson" and "Edward, Edward")

What is onomatopoeia? Reread "The Congo" by Vachel Lindsay.[1]

Ideas for Development of the Study of "Edgar Allan Poe: The Creation of Beauty"

Peruse the background on Poe.

What elements did Poe deem necessary for poetry?

Read "The Raven" and the summary of Poe's "The Philosophy of Composition." (See text, pp. 46-54.) How well did Poe conform to his own requisites for poetry?

Discuss the various forms of rhyme found in "The Raven."

Decide whether "Annabel Lee" and "To One in Paradise" fit Poe's theories of poetry; compare these poems to "The Raven."

Do the sound effects suit the subject matter in "The Bell"?

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[1] *Ibid.*, p. 350.

Ideas for Development of the Study of "Similes, Metaphors, and Symbols"

Imagery

Why is figurative language important to the study of poetry?

It is a natural development of language and is important in communication.

It ". . . stirs associations even deeper than the sense impressions of concrete images."[1]

It aids in stimulating responses to a poem.

Discuss why image may be defined as ". . . the use of specific language to communicate a sense impression: visual, auditory, gustatory, olfactory, or tactile."[2] Include the physical sensations of movement, balance, and muscular tension.

Point out the symphony created by Keats in "To Autumn" (text, p. 355).

Refer to the sound images embodied in "The Bells."

Discuss the appeal to the sense of taste presented by the exotic banquet Porphyrio prepares in "The Eve of St. Agnes" by John Keats.

What pictures are created by phrases in Shakespeare's "Winter" (text, p. 342) to show the dreariness of the season?

Compare these images of winter to those used by Ralph W. Emerson in "The Snow-Storm" (text, p. 368).

Point out the power of images to stir our emotions by appealing to senses as in "Silver" by Walter De La Mare.

Elaborate on the ability of images, by suggestion or juxtaposition, to convey the poet's ideas in Thomas Hardy's "In Time of 'The Breaking of Nations'" (text, p. 298).

Show the interrelation of the sensuous, emotional, and intellectual power of images in "Sonnet 73" by Shakespeare (text, p. 134).

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[1]Morris Sweetkind, *Teaching Poetry in the High School* (New York: The Macmillan Company, 1964), p. 80.

[2]*Ibid.*, p. 82.

Metaphors

Explain the slight difference between simile and metaphor.

Compare the power of metaphor in poetry to that of imagery.

Draw attention to the author's enumeration of the metaphors in Emily Dickinson's "The Train" and Emerson's "Days" (text, pp. 73, 75).

Set up criteria to differentiate good and bad figures of speech.

". . . appropriate to and expressive of its subject. . . . "[1]

". . . consistent in its point of view. . . . "[2]

Fresh and original, not trite or dead

Judging by these standards, is Joyce Kilmer's use of metaphors in "Trees" (text, p. 77) good or bad?

What is the single figure of speech developed in Sandburg's "Fog" and "Lost" (text, p. 246)?

How appropriate to his subject matter are the figures of speech in Karl Shapiro's "Auto Wreck" (text, p. 396)?

Call attention to the consistent angle of vision of the metaphor in Tennyson's "The Eagle" (text, p. 83).

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[1] *Ibid.*, p. 91.

[2] *Ibid.*

Other figurative language

Personification attributes life to inanimate objects or abstractions, e.g., "Sonnet 29" by Shakespeare[1] and King Juke" by Kenneth Fearing (text, p. 393).

Apostrophe is ". . . the use of direct address by the poet to the absent as present, to the dead as living, to the inanimate as animate. . . ."[2] "Holy Sonnet 10" by John Donne, "London, 1802" by William Wordsworth, "Father Malloy" by Edgar Lee Masters, and "Bright Star! Would I Were Steadfast as Thou Art" by John Keats may be used as examples. (See text, pp. 302, 328, 272, and 331.)

Anthithesis is the juxtaposing of two items to bring out strong contrast (e.g., "The Night Has a Thousand Eyes" by Francis Bourdillon (text, p. 275) and "Man" by Alexander Pope[3]).

Hyperbole creates a serious or comic effect by an exaggeration or conscious overstatement (e.g., "Casey at the Bat" by Ernest L. Thayer and "To Celia" by Ben Johnson [text, p. 276]).

Irony ". . . involves the concept of contrast, for the intended meaning is the opposite of the stated one, or the outcome of an event is the reverse, as if in mockery, of that promised or hoped for."[4]

Distinguish between the four types of irony.

Verbal irony is used for humor, sarcasm, or ridicule (e.g., "War Is Kind" by Stephen Crane and "The Unknown Citizen" by W. H. Auden [text, pp. 98, 290]).

Dramatic irony involves words and actions of characters in a play where the meaning is not perceived by themselves but is understood by the audience or reader. Cite example from *The Taming of the Shrew.*

Irony of situation deals with reverse of what is expected in an outcome of events (e.g., "Ah, Are You Digging on My Grave?" by Thomas Hardy [text, p. 222]).

Irony of character is the finding of a person's traits contrary to what we expected or the self-evaluation of a person being the reverse of what he is (e.g., "Ozymandias" by Percy Bysshe Shelley [text, p. 292]).

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[1]Speare, *Pocket Book of Verse*, p. 13.

[2]Sweetkind, *Teaching Poetry*, p. 100.

[3]Speare, *Pocket Book of Verse*, p. 63.

[4]Sweetkind, *Teaching Poetry*, p. 103.

Paradox is a statement which seems absurd or contradictory but is truthful (e.g., "My Heart Leaps Up" by Wordsworth [text, p. 108]).

Symbol

What is a symbol?

Note how particular things become symbols of general ideas in Tennyson's two poems, "Crossing the Bar" and "Flower in the Crannied Wall" (text, pp. 78-79).

Read the following poems to elicit symbols.

"Prayers of Steel" by Carl Sandburg
"The Sick Rose" by William Blake

Differentiate denotation and connotation.

Tone

Define tone.

Look at the difference in tone of Shelley's "A Lament" and A. E. Housman's "Into My Heart" (text, p. 100), even though the subjects are similar.

Discriminate between the various types of tones; study carefully the sample poems used.

Make sure that mood, which is the predominant emotion expressed in a poem, is not confused with tone.

Point out that shifts in tone are means to control the reader's response. Note the change in "My Heart Leaps Up" (text, p. 394); how does this change show the development of ideas and emotions?

What powerful emotional effect is created by the shift in tone in "The Fury of Aerial Bombardment" by Richard Eberhart (text, p. 394)?

What is a dramatic monologue?

Read e. e. cummings' modern version of a dramatic monologue, "Next to of Course God" (text, p. 109), for tone; how does the lack of capitalization and punctuation aid the tone?

Study "Carol with Variations," "Proud Maise," and "Home Thoughts from Abroad" (text, pp. 112-116) with emphasis on tone.

Ideas for Development of the Study of "Alfred Edward Housman: Poetry and the Afternoon Walk"

Become acquainted with Housman's background.

Compare Housman's method of writing a poem to Poe's.

Concentrate on the poet's choice of words in "To An Athlete Dying Young" and "Reveille" (text, pp. 121-126).

Is Housman's poetry "bare and stark"? Support your answer with examples.

Ideas for Development of the Study of "The Whole Poem: Statement and Meaning"

What is meant by a whole poem?

Carefully follow the author's discussion of the three poems–"The Golf Links," "Nothing Gold Can Stay," and "Sonnet 73" (text, pp. 131-137)–to show how the parts make a whole poem.

Judging by the author's criteria for good and bad poetry, scan the three sets of poems (text, pp. 138-142) and decide which is the best of each set.

Ideas for Development of the Study of "William Butler Yeats: The Poet and His Nation"

Become acquainted with Yeats' background.

Which of Yeats' early poems show his sensitivity to the beauties of nature? His sensitivity to ordinary folk? His strong sensitivity to music?

Discuss what Yeats had to say in his later poetry about the issues of the world around him.

Ideas for Development of the Study of Types of Poetry

Epic poetry

Review the characteristics of an epic.

Differentiate a folk and a literary epic.[1]

Attempts have been made to write an American epic, but none have been commensurate to the great epics of Europe; why is "Hiawatha" by Henry W. Longfellow not considered an epic?

Narrative poetry

Define a ballad and give its characteristics.

It is impersonal and dramatic.

It centers on a climatic episode.

It tells the story mainly through dialogue and action.

It explains what has happened previously by allusion.

It is objective.

It has common stanza form–aquatrain in alternate 4 and 3 stress lines, rhyming abcb.

It uses the refrain, incremental repetition, and stock descriptive phrases.

Correlate the following with the teaching of ballad characteristics: "Sir Patrick Spence," "Edward, Edward," and "Bonnie George Campbell" (text, pp. 173-174).

Read other folk ballads in the text for pleasure.

Differentiate a literary ballad and a folk ballad (text, p. 184). Use "The Demon Lover" and Keats' "La Belle Dame sans Merci" (text, pp. 182, 187) as examples of the respective types.

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[1]*Ibid.*, p. 172.

Read the following literary ballads for pleasure:

"Lochinvar" by Sir Walter Scott (text, p. 184)

"The Skeleton in Armor" by Henry W. Longfellow (text, p. 194)

"The Elf-King" by Johann W. vonGoethe (text, p. 194)

"Skipper Ireson's Ride" by John Greenleaf Whittier (text, p. 203)

"The Ballad of East and West" by Rudyard Kipling (text, p. 207)

Become acquainted with the terms used for other narrative poetry.[1]

Metrical romance
Poetic tale
Idyll

Lyric poetry

"An 'ode' is a lyric poem dealing with a lofty subject expressing noble sentiments in an exalted style."[2] Examples are "To Autumn" by Keats and "To a Skylark" by Shelley.

An elegy is a formal and sustained poem lamenting death (e.g., "Lycidas" by John Milton,[3] "When Lilacs Last in the Dooryard Bloom'd" (text, p. 241) by Walt Whitman, and "Elegy Written in a Country Churchyard" [text, p. 347] by Thomas Gray).

A song is a short lyric which expresses a strong emotion and can be set to music (e.g., "Sweet Afton," "Auld Lang Syne," and "Highland Mary" by Robert Burns;[4] and "Under the Greenwood Tree," "Blow, Blow, Thou Winter Wind," and "Hark! Hark! The Lark!" by Shakespeare[5]).

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[1] *Ibid.*, p. 178.

[2] *Ibid.*, p. 180.

[3] Speare, *Pocket Book of Verse*, p. 51.

[4] *Ibid.*, p. 89.

[5] *Ibid.*, p. 7.

Dramatic poetry

Point out that dramatic poetry is objective in that the author creates characters who talk, *think, and express their own views.*

Reiterate what a dramatic monologue is.

Satirical poetry

Compare the purpose of satire in poetry to that in prose.

Discuss what is satirized in the following poems.

"To a Louse" and "A Man's a Man for A' That" by Robert Burns (text, pp. 224, 320)

"Next to of Course God" by e. e. cummings (text, p. 109)

Didactic poetry

Emphasize that didactic poetry makes little appeal to feeling or imagination but is written to instruct, inform, and reform.

Exemplify this form of poetry using Kipling's "If"[1] and Longfellow's "A Psalm of Life."[2]

Ideas for Development of the Study of Stanza Forms in Poetry

Define the couplet as two consecutive lines that rhyme.

The heroic couplet contains iambic pentameter lines (e.g., Alexander Pope's "Man"[3]).

The closed couplet contains a complete thought.

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[1] *Ibid.*, p. 323.

[2] *Ibid.*, p. 165.

[3] *Ibid.*, p. 63.

Review the ballad stanza.

Define the sonnet as a lyric poem of fourteen lines written in iambic pentameter and expressing a single mood or thought; study the characteristics of the three kinds of sonnets, choosing appropriate examples from the text.

Italian (Petrarchan) sonnet

Consists of an octave and a sestet ". . . creates a situation, describes a picture, or expresses a mood;"[1] in the octave and draws a conclusion or comments on the situation in the sestet

Has a rhyme scheme of abbabba in the octave and variance in the sestet

English (Shakespearean) sonnet

Consists of three quatrains and a concluding couplet

". . . develops three different but related images in the three quatrains and then states his conclusion or sums up his mood in the closing couplet."[2]

Has a rhyme scheme of abab/cdcd/efef/gg

Miltonic sonnet

Retains the rhyme scheme of the Petrarchan sonnet

Differs from the Petrarchan in that it contains a single unbroken unit of thought

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[1] Sweetkind, *Teaching Poetry*, p. 144.

[2] *Ibid.*, p. 145.

Briefly acquaint the students with the following stanzaic structure.

Tercet–three consecutive rhyming lines

Terza rima–three-line stanza with an interlocking rhyme scheme (aba/bcb/cdc)

Rhyme royal–seven-line stanza in iambic pentameter, rhyming ababbcc

Ottava rima–eight-line stanza, rhyming abababcc

Spenserian stanza–nine-line stanza using iambic pentameter in the first eight lines and iambic hexameter (called an *Alexandrine*) in the last line

Ideas for Culminating the Study of Poetry

Present the following prose comments on poetry by famous critics and poets; have students agree or disagree with these statements and substantiate their reasons by concrete examples from their poetic background.

"The aim of the poet is to inform or delight, or to combine together, in what he says, both pleasure and applicability to life."

Horace, "Art of Poetry"

"I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: . . ."

William Wordsworth
"Preface to the Second Edition
of the *Lyrical Ballads*."

"I would define, in brief, the Poetry of words as the Rhythmical Creation of Beauty."

Edgar Allan Poe
"The Poetic Principle"

"A poem is that species of composition which is opposed to works of science, by proposing for its immediate object pleasure, not truth; and from all other species . . . it is discriminated by proposing to itself such delight from the whole, as is compatible with a distinct gratification from each component part."

Samuel Taylor Coleridge
Biographia Literaria

"... Poetry lifts the veil from the hidden beauty of the world and makes familiar objects be as if they were not familiar ..."

Percy Bysshe Shelley
"A Defense of Poetry"

"Poetry is the suggestion, by the imagination, of noble grounds for the noble emotions. I mean, by the noble emotions, those four principal sacred passions–Love, Veneration, Admiration, and Joy ...; and their opposites–Hatred, Indignation (or Scorn), Horror, and Grief ..."

John Ruskin

"Poetry is not a thing said but a way of saying it."

A. E. Housman

"... Consider: I. That the whole world is material for poetry; II. That there is not a specifically poetic material."

Wallace Stevens

"A complete poem ... where an emotion has found its thought and the thought has found the words ... A poem is merely an extended metaphor."

Robert Frost

Discuss the art of poetry as presented in these two poems:

"Ars Poetica" by Archibald MacLeish (text, p. 409)
"Poetry" by Marianne Moore (text, p. 408)

Suggested Activities

Make a list of examples of poetic devices found in popular songs.

Compare the prose techniques used in Elizabeth Bowen's short story "The Demon Lover" to the poetic techniques in the anonymous ballad "The Demon Lover."

Scan several poems to plot their rhyme scheme and metrical pattern.

Divide the class by voices–soprano, alto, tenor, bass–and read "The Bells" as a choral experience.

Create a paragraph relating sound to meaning.

Write a paragraph describing an animal or object in figurative language. Adhere to the criteria for figurative language.

Introduce the method of paraphrasing; as the students progress through the unit, have them paraphrase poems.

The writing of poetry can be easily correlated with the poetry unit as a whole; at spaced intervals, have the students create the following:

Short limericks

A three or four line poem using a basic meter and rhyme

A poem in blank or free verse

A ballad or a sonnet

Listen to recordings of ballads and lyrics that have been set to music; also, have students search for musical selections that may be appropriate to poems.

Have students memorize a poem for oral presentation to the class.

In a logical paper, present the various treatments of and ideas expressed in the poetry of several poets about a theme (love, courage, death).

Analyze representative works of one poet.

Vocabulary

accent
Alexandrine
alliteration
allusion
anapestic
antithesis
apostrophe
assonance
ballad
blank verse
cadence
consonance
couplet
dactylic
diacritic marks
dimeter
dramatic monologue
elegy
epigram
epitaph
feminine rhyme
foot
free verse
hexameter
hyperbole
iambic
idyll
image
internal rhyme
irony
laureate
light verse
limerick
lyric
masculine rhyme
metaphor
meter
metrical romance
monometer
mood
narrative poetry
octave
ode
onomatopoeia
ottava rima
paradox
pentameter
personification
poetic tale
prose
pyrrhic
quatrain
quintet
refrain
rhyme
rhyme royal
rhythm
scansion
sestet
simile
song
sonnet
Spenserian stanza
spondaic
stanza
stress
symbol
tercet
terza rima
tetrameter
theme
tone
trimeter
trochaic
verse

APPENDIX

AIDS FOR TEACHING SATIRE IN *GULLIVER'S TRAVELS*

Voyage to Lilliput

The preamble to the document which grants Gulliver his freedom of movement satirizes the pretentious language in which kings or governments indulge in official communications.

Political controversy between High Heels and Low Heels satirizes the strife between Tories (High Heels) and Whigs (Low Heels).

The relationship alternating between periods of war and harmony of Lilliput and Blefuscu satirizes dealings between nations (e.g., England and France).

The Rope-Dancers satirize politicians who curry favors by performing nimble footwork in the complicated steps of politics.

The ancient temple in which Gulliver resides was polluted by a murder, and this satirizes the defamation of Canterbury Cathedral by the murder of Becket.

The Lilliputian courtiers competing for colored threads satirizes the English Orders of the Garter, the Bath, and the Thistle.

Voyage of Brobdingnag

Gulliver's offer of gunpowder to the King satirizes the scruples and morals of Englishmen concerning war.

The many mishaps to befall Gulliver (e.g., the dwarf dropping him into the soup, the capture by the monkey) satirize the dignity of man.

Gulliver's explanation of politics and religion in England to the King satirizes these areas in English society.

Voyage to Laputa

The flying island satirizes learned men with their heads in the clouds but their feet not on the ground; it also satirizes the isolation of monarchs from their subjects.

The Grand Academy satirizes the impractical and nonsensical pursuits of scientists.

Voyage to the Houyhnhnms

Gulliver's description of English law and arms satirizes the professions of lawyers and soldiers.

The Yahoos satirize the extremes of viciousness, bestiality, and degradation found in humanity.

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Stegner, Mary and Wallace, eds. *Great American Short Stories.* New York: Dell Publishing Co., 1960.

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Sweetkind, Morris. *Teaching Poetry in the High School.* New York: The Macmillan Co., 1964.

Swift, Jonathan. *Gulliver's Travels.* New York: New American Library of World Literature, Inc., 1960.

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Woods, George B., **et al.** *Literature of England.* 2 vols. New York: William R. Scott, Inc., 1958.

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Preu, James A. "The Case of the Mysterious Manuscript." *English Journal,* LII (November, 1963), pp. 579-586.

ENGLISH 293--ADVANCE PROGRAM: MAN'S POWER WITH WORDS

Course Description

Man's Power with Words is climaxed, in English 293, with the study of two authors, Homer and Shakespeare, as well as through several other authors' views of a subordinate theme, "Man's Search for Meaning."

Prerequisite

English 291 and 292; eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

Analogies:	
Senior English Review Exercises (pp. 15-22)	1 week
Literature:	
The Death of Ivan Ilych	4 weeks
Julius Caesar	5 weeks
Romeo and Juliet and West Side Story	
The Odyssey	2 weeks

General Objectives

Refines ability to practice acceptable language usage and composition skills in oral and written communication.

Recognizes drama as a major form of communication.

Interprets various authors' views of the theme, "Man's Search for Meaning," through the study of writings of Tolstoy, Shakespeare, and Homer.

Behavioral Objectives

Given assignments from *Senior English Review Exercises* on the correct use of analogies, the student will accurately complete the exercises and participate in discussions of those exercises.

After lectures and class discussions on literary forms, the student will write brief definitions of the following: allegory, poetry, short story, novel, and diary.

After class discussions of interpretations and significance of the theme, Man's Search for Meaning, the student will write a multi-paragraph paper comparing and contrasting the presentation of this theme in five literary forms (e.g., "The Parable of the Cave," Ecclesiastes, "By the Waters of Babylon," or "We're the Only Colored People Here," *Flowers for Algernon,* and *A Fine and Private Place*).

After studying *The Death of Ivan Ilych,* the student will cite and discuss in a paragraph(s) examples from the novel which show that one theme can have several culminations.

After studying a variety of literary selections, the student will write a multi-paragraph theme identifying and describing the elements of universality among these selections.

Following study of *Julius Caesar* and *Romeo and Juliet and West Side Story,* the student will cite evidence from the plays to develop the following topic sentence: Drama is a type of literature which employs sight, sound, and action in presenting the literary elements.

Following study of *Julius Caesar* and *Romeo and Juliet,* the student will write paragraphs presenting at least three reasons why Shakespeare is considered a major universal playwright.

After studying *Julius Caesar* and *Romeo and Juliet,* the student will devise a list of standards which can be applied in judging theater of classic drama; especially the Shakespearean theater.

After studying *Julius Caesar,* the student will name at least three basic elements of tragedy found in the play.

ANALOGIES

Behavioral Objective

Given assignments from *Senior English Review Exercises* on the correct use of analogies, the student will accurately complete the exercises and participate in discussions of those exercises.

Textbook

Wood, Earl F. *Senior English Review Exercises.*

Ideas for Development

Complete these selected exercises: pp. 15-16 (1-35) and pp. 16-17 (1-20).

The following exercises may also be covered: pp. 18-22 (1-140).

These exercises may be interspersed throughout the quarter.

Vocabulary

anachronism
blank verse
dictatorship
Feast of Lupercal
Ides of March
irony
monarchy
patrician
plebeian
pun
republic
Senate
soliloquy
Stoicism
The Globe
tragedy
Tribune

LITERATURE

Behavioral Objectives

After lectures and class discussions on literary forms, the student will write brief definitions of the following: allegory, poetry, short story, novel, and diary.

After class discussions of interpretations and significance of the theme, Man's Search for Meaning, the student will write a multi-paragraph paper comparing and contrasting the presentation of this theme in five literary forms (e.g., "The Parable of the Cave," Ecclesiastes, "By the Waters of Babylon," or "We're the Only Colored People Here," *Flowers for Algernon,* and *A Fine and Private Place*).

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After studying *Julius Caesar* and *Romeo and Juliet,* the student will devise a list of standards which can be applied in judging theater of classic drama; especially the Shakespearean theater.

After studying *Julius Caesar,* the student will name at least three basic elements of tragedy found in the play.

The Death of Ivan Ilych

Textbook

Tolstoy, Leo. *The Death of Ivan Ilych and Other Stories.*

Background Study

Research Nineteenth Century Russian aristocracy and officialdom.

Research the emancipation of the serfs in 1861.

Familiarize the students with the life and major works of Leo Tolstoy.

Review the following literary forms: allegory, short story, diary, poetry, and novel.

Ideas for Development

Introduce the plot by discussing the autobiographical elements in *The Death of Ivan Ilych.*

Discuss the reactions of Ivan Ilych's colleagues and family to his death.

Contrast the feelings of Ivan Ilych's friends and family with that of the peasant Gerasim.

Discuss the aspects of falsity surrounding the funeral.

Explain the meaning of the statement, "Ivan Ilych's life had been most simple and most ordinary and therefore most terrible," p. 104.

Define life and death in relation to Ivan Ilych.

Explain the effectiveness of Tolstoy's personification of death.

Introduce the theme of Man's Search for Meaning in relation to the life and death of Ivan Ilych.

Compare and contrast the theme, Man's Search for Meaning, to some or all of the following: Ecclesiastes, "The Parable of the Cave," *Flowers for Algernon,* "By the Waters of Babylon" or "We're the Only Colored People Here," and *A Fine and Private Place.*

Suggested Activities

Encourage each student to bring to class examples of art forms demonstrating Man's Search for Meaning; examples should include both optimistic and pessimistic views of the theme.

Show through the use of radio and television commercials how advertising encourages man to seek meaning in materialistic ways.

Have students write a paragraph using one of the following as a thesis sentence:

"Oh, what I have suffered!" (p. 101)

"So Ivan Ilych got married." (p. 109)

"It cannot be that I ought to die." (p. 132)

"And nothing could be done with It except to look at it and shudder." (p. 134)

"In place of death there was light." (p. 156)

Assign a written essay comparing *The Death of Ivan Ilych* and one of the suggested works in item nine under Ideas for Development.

Let students write or act out a conversation concerning the meaning of life involving any three of the following characters: Ivan Ilych, Queoleth (Keoleth), Charlie Gordon, the Prisoner, the Priest's Son, Maud Martha, and Mr. Rebeck.

Ask students to write one or more paragraphs applying Socrates' statement, "The unexamined life is not worth living," to *The Death of Ivan Ilych.*

Vocabulary

acutely
affability
amenity
bon enfant
cambric
chronic catarrh
comme il faut
contemptuous
de gaiete de coeur
decomposing
demise
dubious
ennui
homoepathist
jurisdiction
le phenix de la famille
magistrate
ornamentation
portmanteau
pouffe
respice finem
savior-faire
semblance
sinecure
solemnity
spasmodically
timorously

Julius Caesar

Textbook

Shakespeare, William. *Julius Caesar.*

Other Sources

Chute, Marchette. *Shakespeare of London.*
_____ . *Stories from Shakespeare.*
Granville-Barker, Harley, and G. B. Harrison, eds. *A Companion to Shakespeare Studies.*
Harrison, G. B. *Elizabethan Plays and Players.*

Background Study

Research the Elizabethan theater.

Research the life and times of William Shakespeare.

Become familiar with the several periods of Shakespeare's writing.

Research Shakespeare's chief source for the play, Sir Thomas North's English translation of Plutarch's *Lives of the Noble Grecians and Romans.*

Research the elements of tragedy as an approach to drama.

Ideas for Development

Who are Flavius and Marullus? Do they like Caesar? What happens to them?

What is a soothsayer? What importance does the soothsayer have in the play?

What kind of government does Rome have at the time of this play?

What is a patrician? a plebeian? Name some characters in the play from each group?

Who are Crassus and Pompey? What becomes of them?

Is Caesar a brave man in the play? Is he superstitious? Cite instances to prove your answer.

Why is the Lupercal being celebrated at the time of Caesar's return?

What are the Ides of March? Of what significance are they in the play?

When Cassius is approaching Brutus the first time concerning the matter of killing Caesar, what good reasons does Cassius give as to why Caesar should not be king or dictator?

What does Caesar think of Cassius? How does he compare him to Antony?

Describe the kind of man you think Brutus is in the play (e.g., kind, gentle, brutal, cruel, weak, or strong). What evidence can you find in the play to substantiate your opinions?

What kind of wife is Calpurnia? How does she compare with Portia?

Who is Artemidorus and what is his role in the play?

Describe how Caesar must feel when he finds Brutus has turned against him.

Why does Brutus allow Antony to speak in Caesar's funeral? Why doesn't Cassius like it?

How would you describe the mob at Caesar's funeral? Was it like any mob today? Did Shakespeare like mob action? How do you know whether he did or not?

Why does Shakespeare start the play as he does with the excitement?

If you were to re-title the story, what would you choose?

Was Shakespeare's choice of title a good or bad one? Why?

Why does Shakespeare have the common people speak in prose?

Do you think Brutus' treatment of his servants is in keeping with his character as developed in the play?

What does the Roman think about committing suicide?

Do you think Caesar is a coward when he is so easily persuaded by Calpurnia not to go to the Capitol?

What is the occasion for the conspirators to press around Caesar, asking him questions, on the day of his assassination?

Does Brutus recognize Antony as a dangerous foe to what the conspirators have done? Why or why not?

Does Brutus appeal to the intellect or the emotions of the people in his funeral speech? What is Antony's appeal?

What philosophy does Brutus adhere to? How might this affect his behavior in this drama?

Suggested Activities

After completing the play write character sketches of Brutus, Cassius, Mark Antony, and Caesar.

Write a two-page report on the Shakespearean Theater (i.e., The Globe).

Build a model of the Shakespearean Theater.

Have someone give a brief report on Stoicism to the class.

Develop a list of familiar quotations from the play, giving the occasion and significance of each quotation.

Prepare a list of superstitions found in the play, explaining the situations and people involved.

Write a list of unusual words found in the play and their meanings.

Dramatize scenes for the class with groups working together, or let groups rewrite scenes in modern day English and dress in modern attire.

Submit drawings of characters or scenes from the play.

Romeo and Juliet and West Side Story

Textbook

Houghton, Norris. *Romeo and Juliet and West Side Story.*

Other Sources

Benedict, Stewart H. *A Teachers' Guide to Modern Drama.*
Chute, Marchette. *Shakespeare of London.*
Harrison, G. B. *Elizabethan Plays and Players.*

Background Study

Review aspects of the Elizabethan theatre.

Review the life and time of Shakespeare.

Recall the several periods of Shakespeare's writings.

Research the controversy concerning the authorship of Shakespeare's plays.

Become familiar with the history of the musical theatre.

Review the careers of Arthur Laurents, Leonard Bernstein, Stephen Sondheim, and Jerome Robbins.

Become familiar with theatrical terms and stage directions.

Ideas for Development

What are the sources of *Romeo and Juliet?*

How is the play *Romeo and Juliet* structured?

How is the play *West Side Story* structured?

Discuss the personalities of the major characters of both plays; what actors could best play these characters? Why?

Why is Romeo a tragic hero? Can Tony also be considered a tragic hero?

What part does fate play in both plays?

Discuss Shakespeare's, Laurents', and Sondheim's use of comic relief.

Why does *West Side Story* have a prologue rather than an overture?

What is Laurents' purpose in allowing Maria to survive the tragedy?

Discuss the social comments of both plays.

Suggested Activites

Read Arthur Brook's "The Tragical History of Romeo and Juliet," a poem published in the mid-1500's. It is often printed in high school literature books along with Shakespeare's *Romeo and Juliet.*

Compare the following characters:

Juliet and Maria
Romeo and Tony
Nurse and Anita
Tybalt and Bernando
Mercutio and Riff
Friar Laurence and Doc

Discuss the authority figures (i.e., Prince Escalus, Schrank, and Krupke) in both plays.

Compare the following scenes:

Romeo and Juliet		*West Side Story*
Opening fight	and	opening fight
Capulet ball	and	dance at the gym
Balcony scene	and	fire escape scene
Wedding	and	mock wedding
Dual (Act III)	and	rumble
Romeo's death	and	Tony's death

Listen to a recording of *Romeo and Juliet*.

Listen to recordings of Tchaikovsky's *Romeo and Juliet Overture* and Andy Griffith's *Romeo and Juliet*.

Listen to the soundtrack of *West Side Story* and discuss the music's relevance to the story.

Keep a list of the slang words used by the Jets and Sharks.

Discuss Juliet's use of ambiguous speech (Act III, Scene II and Act IV, Scene I).

Find examples of Shakespeare's use of puns, blank verse, couplets, and prose; decide why certain lines from *Romeo and Juliet* are often quoted.

Write reports on other Elizabethan playwrights.

Give oral reports concerned with elements of Elizabethan life (e.g., sports, fashion, and food).

Give oral reports on aspects of Elizabethan drama (e.g., actors, theatres, audiences).

Give an oral report on a recent Broadway or off-Broadway musical and its source; consider *Man of La Mancha*, *Fiddler on the Roof*, *Hello Dolly*, and *Mame*.

Write condensations of both plays and present them for other classes.

Read one of the following comedies written by Shakespeare at approximately the same time as *Romeo and Juliet*: *Twelfth Night*, 1600-1601; *As You Like It*, 1559-1600; *Much Ado About Nothing*, 1598; or *A Midsummer Night's Dream*, 1594-1595. Discover the difference between comedy and tragedy.

The Odyssey

Textbook

Rouse, W. H. D., trans. *The Odyssey*.

Other Sources

Bates, Herbert, ed. *The Odyssey of Homer*.
Fuller, Edmund, and O. B. Davis. *Three World Classics*.
Hamilton, Edith. *Mythology*.

Background Study

Study Greek mythology including major gods and the causes and results of the Trojan War.

Differentiate the meanings of myth, fable, legend, and epic.

Locate the geographical area of the Mediterranean Sea and the islands of Greece.

Research the question of the actual or legendary existence of Homer.

Ideas for Development

Discuss the effectiveness of Odysseus' use of the flashback in revealing his adventures.

Observe the Homeric attitude toward afterlife in Odysseus' visit to the Kingdom of the Dead.

Define the double plot of the *Odyssey* (i.e., the adventures of Odysseus and the usurpation of Odysseus' power in Ithaca).

Delineate the attitudes and actions of the gods who are involved in the travels of Odysseus.

Compare the respective homecomings of Odysseus and Agamemnon.

Discuss Homer's attitude toward women.

Identify the elements of detail, suspense, and violence that contribute to the appeal of the battle in the hall.

Explore the effectiveness of the secondary characters in the *Odyssey* and the fact that, in most cases, their personalities are very finely drawn.

Show how the Polyphemus episode reveals both Odysseus' strategy and his worst error in judgment.

Discuss the reasons for Athena's great affection and admiration for Odysseus.

Suggested Activities

Research other epics (e.g., "Beowulf," *Song of Roland, Nibelungenlied, Aeneid, El Cid,* and the *Epic of Gilgamesh).*

Write a paper to illustrate the Greek idea that man brings disaster upon himself through displeasing the gods.

In a short paper show how the Greek customs of hospitality and entertainment reflect the historical period in which the book had its creation.

Read the poem *Ulysses* and compare Tennyson's concept of Odysseus with that of Homer's.

Write a paper using the topic sentence: In today's world not everyone would admire Odysseus.

Vocabulary

epic
episode
epithet
figure of speech
folklore
herioc
legend
literal
myth
picturesque
prologue
saga
trilogy

Allusions

Achilles
Acropolis
Adonis
Aeneas
Aeolus
Agamemnon
Ajax
Amazons
Antigone
Aphrodite-Venus
Arachne
Ares-Mars
Argonauts
Argus
Artemis-Diana-Selene
Atlanta
Atlas
Augean Stables
Aurora
Bacchus-Dionysus
Beelzebub
Cassandra
Castor and Pollux
Centaur
Cerberus
Charon
Charybdis
Circe
Clytemnestra
Colossus
Comus
Cronus-Saturn
Cyclops
Daedalus
Delphi
Demeter-Ceres
Echo
Electra
Elysium-Elysian
Erebus
Eris
Eros-Cupid
Eumenides-Fates
Eurydice
Exodus
Furies
Ganymede
Gordian Knot
Gorgons
Hades-Pluto
Harpies
Hecate
Hector
Hecuba
Helen
Helios
Hephaestus-Vulcan
Hera-Juno
Hercules
Hermes-Mercury
Hestia-Vesta
Hippolyte
Hydra
Icarus
Iphigenia
Ithaca
Jason
Laestrygonians

Labyrinth
Laurel wreath
Lethe
Lorelei
Lotus Eaters
Lucifer
Marathon
Medea
Medusa
Menelaus
Mentor
Midas
Minotaur
Mnemosyne
Morpheus
Muses
- Calliope
- Clio
- Erato
- Euterpe
- Melpomene
- Polyhymnia
- Terpsichore
- Thalia
- Urania

Narcissus
Nemesis
Nestor
Nymphs
Odysseus-Ulysses
Olympus
Orestes
Orpheus
Pallas Athena-Minerva
Pandora
Paris
Pegasus
Penelope
Perseus
Phoebe
Phoebus Apollo
Poseidon-Neptune
Priam
Prometheus
Psyche
Scylla
Sibyl
Sirens
Styx
Tantalus
Telemachus
Zeus-Jupiter

NONPRINT MEDIA

Films

The following films are available from the Jefferson County Board of Education, 16mm Film Library:

822.33
Sha *William Shakespeare.* Encyclopaedia Britannica Films, 1955. 23 min. Color. Sound.

822.33
Rom *Romeo and Juliet.* Royal Academy Productions, 1965. 108 min. Black and white. Sound.

Recordings

Tchaikovsky. *Romeo and Juliet Overture.*
Columbia Records, n.d. MS6014.

West Side Story (Motion Picture Sound Track).
Columbia Records, n.d. 0S2070.

BIBLIOGRAPHY

Beagle, Peter S. *A Fine and Private Place.* New York: Ballantine Books, Inc., 1969.

Benedict, Stewart H. *A Teachers' Guide to Modern Drama.* New York: Dell Publishing Co., 1969.

Benét, Stephen Vincent. "By the Waters of Babylon." *A Book of Short Stories.* New York: Harcourt, Brace & World, Inc., 1969.

Brooks, Gwendolyn. "We're the Only Colored People Here." *Man in the Fictional Mode, Book 5.* Evanston, Ill.: McDougal, Littell & Co., 1970.

Chute, Marchette. *Shakespeare of London.* New York: E. P. Dutton & Co., Inc., 1949.

_____ . *Stories from Shakespeare.* New York: World Publishing Co., 1956.

Ecclesiastes. King James Version of the Bible.

Fuller, Edmund, and O. B. Davis. *Three World Classics.* Chicago: Harcourt, Brace & World, Inc., 1963.

Granville-Barker, Harley, and G. B. Harrison, eds. *A Companion to Shakespeare Studies.* New York: Cambridge University Press, 1934.

Hamilton, Edith. *Mythology.* New York: New American Library of World Literature, Inc., 1942.

Harrison, G. B. *Elizabethan Plays and Players.* Ann Arbor: University of Michigan Press, 1956.

Houghton, Norris. *Romeo and Juliet and West Side Story.* New York: Dell Publishing Co., 1965.

Homer. *The Odyssey.* Edited by Herbert Bates. New York: McGraw-Hill Book Co., Inc., n.d.

_____ . *The Odyssey.* Translated by W. H. D. Rouse. New York: New American Library of World Literature, Inc., 1937.

Kaplan, J. D. "The Parable of the Cave." *Dialogues of Plato.* New York: Washington Square Press, Inc., 1950.

Keyes, Daniel. *Flowers for Algernon.* New York: Bantam Books, Inc., 1967.

Miller, James E., Jr., Robert O'Neal, and Helen M. McDonnell. *Russian and Eastern European Literature.* Glenview, Ill.: Scott, Foresman & Co., 1970.

O'Neal, Robert. *Teacher's Guide to World Literature for the High School.* Champaign, Ill.: National Council of Teachers of English, 1966.

BOOK SELECTION AND REEVALUATION POLICY

Objectives

The primary objective of the school materials center is to implement, enrich and support the educational program of the school.

The school materials center should contribute to the social, intellectual, cultural and spiritual development of the students.

Selection

Materials for the school materials center should be selected by librarians in consultation with administrators, supervisors, faculty members, students and parents.

Reputable, unbiased, professionally prepared selection aids should be consulted as guides.

Criteria for selection

Selection should consider the needs of the individual school based on a knowledge of the curriculum and on requests from administrators and teachers.

Consideration should be given to individual students based on a knowledge of elementary and secondary youth and on requests of parents and students.

Selection should provide for a wide range of materials on all levels of difficulty, with a diversity of appeal and the presentation of different points of view.

The instructional materials should have high literary value.

Materials should have superior format.

Jefferson County Public Schools. Key to Policies and Procedures for Librarians. Louisville, Ky.: Jefferson County Board of Education, 1969.

BOOK SELECTION AND MATERIAL REEVALUATION PROCEDURES

Revised June 27, 1969

We seek to educate young people in the democratic tradition, to foster a recognition of individual freedom and social responsibility, to inspire meaningful awareness of and respect for the Constitution and the Bill of Rights, and to instill appreciation of the values of individual personality. It is recognized that these democratic values can best be transmitted in an atmosphere which is free from censorship and artificial restraints upon free inquiry and learning and in which academic freedom for teacher and student is encouraged.

It is further recognized that there are areas of such a controversial or questionable nature that some restraints upon complete academic freedom are necessary.

The Jefferson County Board of Education wishes to meet ignorance, hatred and prejudice not with more ignorance, hatred and prejudice; but with understanding, goodness, and reason. Therein no individual will be allowed to impose his personal views in any subject area, and the best professional behavior and individual thought will be expected at all times. When political, moral or social problems arise within the classroom as topics of discussion or study, opportunities for opposing points of view must be provided.

The Board of Education does not advocate a policy of censorship, but a practice of judicious selection of materials to be used with students in the classrooms of Jefferson County Public Schools, and wants only to be helpful to the teachers in providing good learning experiences for boys and girls. Teachers shall use prudent judgment in determining whether materials are of such nature and shall submit items to their principal and supervisors for approval before inclusion in their instructional programs. Should such material be selected for inclusion in a teacher's curriculum guide, and objections to same evolve, the Board insists upon the following.

Individuals involved will be provided an opportunity to discuss the matter fully with local school personnel.

The materials reevaluation procedure will be initiated and conclusions reported to the school and individuals involved. See attached BOOK SELECTION AND MATERIALS REEVALUATION POLICY.

With reference to library books per se and book selection, the form used in 1963-69 and the years before may be used. See attached CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL.

Furthermore, in recognition of the scope of this problem, the Board encourages the administrations of the local schools to form panels of qualified persons, appointed fairly (e.g., teacher, parents and other school and community representatives) to consider materials to be used in the curriculums that might have an adverse effect on students. In addition, the Board suggests that individual school departments be encouraged to consider, read and review all supplementary curricular inclusions that might be offensive politically, socially or otherwise.

BOOK SELECTION AND MATERIALS REEVALUATION POLICY

Individuals, organizations, or groups who challenge or criticize instructional materials shall be asked to complete the form Citizen's Request for Reevaluation of Material comparable to that suggested by the National Council of Teachers of English.

After completing the above mentioned form, a school committee composed of the teacher in the subject area, the principal, the supervisor and the librarian shall review with the complainant the written criticisms and attempt to reach a decision concerning the complaint.

If a decision is not reached which is satisfactory to the complainant, the principal shall request the Associate Superintendent for Instruction to delegate a central committee to review and make a final decision concerning the disposition of the complaint. This decision will be reported back to the principal by the Associate Superintendent for Instruction. This central committee shall be composed of an administrator, a supervisor in the subject area under question, a classroom teacher in the subject area, the Coordinator of Library Services and a mature* parent, preferably from the school district from which the complaint orginates. No member of the central committee shall have been a member of the local school committee with the exception of the supervisor.

The materials involved shall have been withdrawn from general circulation and use pending a decision in writing by the central committee.

However, in the event the complainant does not concur with the decision, he may request that this child be excused from any contact with the objectionable subject matter. Such requests will be honored.

*The word mature in this context applies to all members of the committee and means highly developed or advanced in intellect, moral qualities and outlook.

The materials center in each school should have on file "Citizen's Request for Reconsideration of a Book" from The Students' Right to Read. Reprinted by permission of the National Council of Teachers of English, October 16, 1963.

CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL

Type of Material _____Book _____Filmstrip _____Lecture _____Film _____Record _____Other

Author (if known) _____

Title _____

Publisher (if known) _____

Request initiated by _____

Telephone _____ Address _____

Complainant represents:

_____himself

_____organizations (Name) _____

_____other group (Name) _____

1. To what in the material do you object? (Please be specific) _____

_____

2. What do you feel might be the result of exposure to the material? _____

_____

3. For what age group would you recommend this material? _____

4. Is there anything good about this material? _____

5. Did you inspect all of this material carefully? _____ What parts? _____

_____

6. Are you aware of the judgment of this material by critics? _____

7. What do you believe is the theme or main idea in this material? _____

_____

8. Which of the following would you like the school to do with this material?

_____refrain from assigning it to your child

_____withdraw it from all students

_____refer it to the committee for reevaluation

9. In its place, what material, if any, would you recommend that would convey as valuable a picture and perspective of our civilization? _____

_____

Signature of Complainant _____